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CATALOGUE OF MINIATURES
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CATALOGUE OF THE
MINIATURES
and **PORTRAITS**
IN PLUMBAGO OR PENCIL
BELONGING TO FRANCIS & MINNIE WELLESLEY



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MINIATURES

(All are on Ivory unless otherwise described)

SARAH ADDINGTON

Exhibited at the Royal Academy 1778-1803

THE MARQUESS CORNWALLIS.

Bust, viewed to the left. He wears a red coat with blue collar and gold epaulettes, white waistcoat and frilled cravat; his short powdered hair is tied in pigtail. Oval, $2\frac{1}{2} \times 3$ in.

Signed and dated 1800.

From the Lindsay Collection.

The Marquess fought in the American Revolution and surrendered at Yorktown in October 1781.

See *infra*, Plimer.

(330)

ANDREA DEL SARTO

1487-1531

A YOUNG MAN, name unknown.

Half-length, viewed in profile to the left. Coat buttoned up to the neck; short hair.

Silver-point on paper. Rectangular, $6\frac{1}{8} \times 4\frac{1}{4}$ in.

From Jonathan Richardson's Collection, with his stamp.

I have never seen any other Silver-point drawing by Andrea del Sarto. (196)

JACQUES ANTOINE ARLAUD

1668-1746

CHARLES LOUIS DE BOULANGER.

Bust, viewed to the right. Blue coat, long lace cravat, long brown wig falling over the shoulders.

In the original gold and diamond frame.

On a card. Oval, $1\frac{3}{4} \times 2\frac{1}{8}$ in.

This Artist also painted a few portraits in England. (399)

BENJAMIN ARLAUD

1670-1731

GEORGE, PRINCE OF WALES (afterwards George II), AND
CAROLINE, PRINCESS OF WALES.

The Prince is represented half-length, viewed full, face to the right, eyes looking slightly to the left. Grey coat with gold braid, red mantle edged with gold over the shoulders, long lace cravat, long powdered wig. The Princess is also represented half-length, with her face to the left, eyes to the right. Blue décolleté bodice edged with lace and embroidered in gold, with a jewel at the bosom and on one sleeve; a red mantle about her shoulders. Her powdered hair is bound with pearls and falls in curls to the shoulders, a small curl over each temple.

On vellum. Ovals, $5\frac{3}{4} \times 4\frac{1}{2}$ in.

George Vertue states that Arlaud was 'limmer' to both George I and George II. (499 and 500)

EDMUND ASHFIELD

flourished 1670-1700

LA DUCHESSE DE MAZARIN.

Half-length, viewed to the right, holding a black and white spaniel in her arms to the right. She wears a blue décolleté bodice, edged with lace and richly embroidered in gold, with full mauve over-sleeves falling in folds to the elbow and fastened with jewels at the shoulders. Jewelled clasp at the bosom, pearl necklace and ear-rings, light brown hair falling in curls to the shoulders.

On a card. Oval, $2\frac{1}{2} \times 3$ in.

Exhibited at Brussels in 1912.

Figured and described in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century'.

This is the finest of Ashfield's miniatures known to me.

(117)

JULIEN HONORÉ GERMAIN AUBUISSON

1786-

A LADY, name unknown.

Half-length, turned slightly to the left, face full. She wears an indigo habit, with stiff lace collar and a broad-brimmed indigo hat, tied under the chin and trimmed with a black ostrich feather. Brown curly hair. Oval, $2\frac{1}{2} \times 3$ in.

Signed and dated 1817. (574)

JEAN BAPTISTE JACQUES AUGUSTIN

1759-1832

MADAME RÉCAMIER.

A head, viewed to the right. Brown hair, simply arranged about the head in a broad coil. Rectangular, $2\frac{1}{2} \times 3$ in.

Augustin painted nearly all the members of Bonaparte's family and circle. (35)

A LADY, name unknown.

Half-length, viewed in profile to the right. Bodice and fichu, with a scarf brought round over the arm. She wears a turban, below which her hair falls in a fringe of curls.

Pencil on paper. Circular, diameter $3\frac{1}{4}$ in. (340)

DAVID BAILLY

1584-1661

THE ARTIST'S OWN PORTRAIT.

Half-length, viewed to the right, eyes looking to the left. Tight doublet, with stiff lace collar; short wavy hair, pointed beard and moustache. The right arm slightly raised.

Pen and ink on paper. Rectangular, 4×5 in.

Dated 1623.

Exhibited at the Victoria and Albert Museum, 1916-17.

From the C. Ploos van Amstel Sale, 1800. (435)

DAVID BAILLY (*continued*)JOHANNES V^t dⁿ BOOGAARDT.

Bust, viewed to the right. He wears a dark doublet with fur stole, white ruff; short hair, pointed beard and moustache.

Pen and ink on vellum. Circular, diameter $1\frac{1}{2}$ in.

Dated 1651.

From the Van Gogh Collection.

(501)

GUILLAUME CORNEILLE SCHOUTEN, the famous Navigator.

Bust, viewed to the right. Striped doublet and ruff, small beard and moustache; the hair brushed back from the forehead. Inscribed: 'Guillaume Corneille Schouten Navigateur dans la Mer du Sud'.

Pen and ink on vellum. Rectangular, $4 \times 2\frac{3}{4}$ in.

Dr. Martin, in his 'Art in Leyden', relates that these tiny portraits by Bailly were in great request during the Artist's lifetime.

(440)

MARY BEALE

1632-97

CATHERINE SEDLEY, COUNTESS OF DORCHESTER.

James II's mistress.

Half-length, viewed full, face to the left. She wears a chocolate-coloured décolleté bodice, trimmed with white, and a blue scarf draped over the right shoulder, secured at the breast with a pearl pin. Light brown scarf over her black hair, red curtain and column in the background.

On a card. Oval, $3\frac{1}{4} \times 4$ in.

Signed.

This miniature, which is recorded in Charles Beale's 'Diary' as having been painted in 1677, was until recently in the possession of the Colyear and Dawkins families, descendants of the Earl of Portmore, who married Lady Dorchester in 1696. The great rarity of Mary Beale's miniatures is recorded by Dr. Williamson. An original autograph letter from Lord Portmore accompanies this miniature.

Described in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century'.

(386)

ISAAC BECKETT

1653-1719

LOUIS, EARL OF FEVERSHAM. The famous General.

Half-length, viewed to the left, eyes looking to the right.
Satin cloak, lace cravat, wig in curls to the shoulders.

Plumbago on vellum. Oval, $3\frac{3}{16} \times 2\frac{1}{2}$ in.

Exhibited at Brussels in 1912 and described in the Exhibition Catalogue. Also exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.
(123)

N. BELLAMY

OLIVER CROMWELL.

Bust, viewed full, face to the left, clad in armour, soft falling collar. Hair parted in the centre and falling to the ears. The whole contained in a medallion, ornamented above and below with an elaborate design of flags and insignia, with an acanthus border.

Plumbago and Indian ink on vellum. Rectangular, $6\frac{3}{4} \times 9$ in.
Signed and dated 1659.

Described in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century'.

Nothing whatever appears to be known of this Artist, and I have never seen any other example of his work. (152)

JOHN BOGLE

flourished 1769-1803

COLONEL (HUMPHRY) GRAHAM.

Bust, viewed to the right. He wears the uniform of the 1st Royals: red coat with gold epaulettes, white ribbon with gold clasp bearing the Royal cypher, high blue collar, black stock and lace cravat. Powdered hair. Oval, $1\frac{1}{4} \times 1\frac{5}{8}$ in.

Signed and dated 1797.

Exhibited at the Glasgow Exhibition in 1911, and at Brussels in 1912. Illustrated in the Brussels Exhibition Catalogue. (25)

JOHN BOGLE (*continued*)MRS. GRAHAM (*née* ISABELLA FARQUHAR).

Bust viewed to the left. Simple white blouse, brown hair falling in ringlets about her shoulders. Oval, $1\frac{1}{4} \times 1\frac{5}{8}$ in.

Signed and dated 1797.

Exhibited at the Glasgow Exhibition in 1911, and at Brussels in 1912. Illustrated in the Brussels Exhibition Catalogue.

Although Bogle is but little known, his miniatures are of exceedingly fine quality; they closely resemble the work of Smart. (26)

B. BÖHM

A GENTLEMAN, name unknown.

Almost half-length, viewed full, face to the left. Costume of the period; wig in pigtail. Contained in a circle, ornamented above with the conventional 'true-lovers' knot'.

Pencil on paper. Rectangular, $7\frac{3}{4} \times 6$ in.

Signed and dated 1786. (291)

LOUIS LÉOPOLD BOILLY

1761-1845

MLLE. L. DE MAYENNE.

Half-length, viewed to the right, eyes looking full. Short-sleeved décolleté bodice, hair simply arranged and falling in short curls about the forehead. She wears circular ear-rings.

Pencil on vellum. Circular, diameter $2\frac{2}{3}\frac{3}{2}$ in.

Signed and dated 1796 (*on the reverse*).

Exhibited at the Victoria and Albert Museum, 1914-17, and illustrated in the special Catalogue. (293)

CHARLES BOIT

1663-1727

WILLIAM III (when Prince of Orange).

Bust in armour, viewed full, face to the right, looking full. Full lawn cravat, white satin cloak lined with red over the right shoulder and secured across the breast with a jewelled chain; under this is just perceptible the red ribbon of an Order; long brown wig to the shoulders.

Enamel. Oval, $1\frac{3}{8} \times 1\frac{5}{8}$ in.

One of Boit's very finest miniatures. (466)

CHARLES BOIT (*continued*)

JAMES CROFTS. The natural son of James, Duke of Monmouth (the natural son of Charles II), and Eleanor Needham.

Bust viewed to the right. Blue coat, lace cravat, long powdered wig.

Enamel. Oval, $1\frac{3}{4} \times 2$ in.

In the original frame, set with 56 Brazilian diamonds.

Boit was Queen Anne's favourite Miniaturist. (471)

FERDINAND BOL

1616-80

A MAN, in the manner of Rembrandt.

Half-length, viewed almost full. Loose coat, edged with fur, flat cap; full beard and moustache. The hands rest on a staff.

Pen and ink on paper. Rectangular, $4\frac{1}{2} \times 3\frac{1}{2}$ in.

This drawing was afterwards engraved by Bol himself. Bol studied under Rembrandt and their works are frequently confused. (96)

ANTONIO BONFIGLI

Early XIXth Century

A LADY, name unknown.

Half-length, viewed to the left, the head slightly inclined to the right. She wears a white décolleté bodice: the sleeves trimmed with lace. Her left hand grasps a brown fur wrap which has fallen from her shoulders; her brown hair, bound with a black ribbon, is parted in the centre and disposed in coils over the ears. Rectangular, $4\frac{3}{4} \times 4$ in.

Signed.

This Miniaturist worked principally at Siena. (249)

JOSEPH BOZE

1744-1826

LOUIS XVI, MARIE ANTOINETTE AND THE DAUPHIN.

Three bust portraits grouped together (the Dauphin between the King and Queen), viewed in profile to the right. The King's hair is arranged in three rows of curls over the ears and falls to the shoulders, while that of the Queen is simply disposed in curls and bound with a fillet of pearls; she wears ear-rings.

Pencil and Indian ink on paper. Octagon, $2\frac{1}{2} \times 3$ in.

Boze's devotion to the French Royal family very nearly cost him his head. (342)

ADAM BUCK

1759-1833

SIR GEORGE HILL.

Bust, viewed to the left. Blue coat with black collar, white cravat, short brown hair. Oval, $2\frac{1}{4} \times 2\frac{3}{4}$ in.

Signed and dated 1801. (490)

SAMUEL BULKELEY

flourished first quarter of the XVIIIth Century

GEORGE FREDERICK HANDEL—'ad vivum'.

Half-length, viewed to the right, eyes looking full. Open coat, long white neck-cloth, short full wig.

Plumbago on vellum. Oval, $3\frac{3}{8} \times 2\frac{5}{16}$ in.

Exhibited at Brussels in 1912 and described in the Exhibition Catalogue. Also at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

Nothing seems to be known of the man who drew this fine portrait, and I have never seen another example of his work. (145)

EDWARD BURCH, R.A.

1730-1814

MR. FITZHERBERT OF SWYNERTON.

Bust, viewed full, face to the left. He wears an indigo coat with brass buttons, white waistcoat, frilled cravat; a heavily powdered wig has slightly whitened the shoulders of his coat. Oval, $2\frac{1}{2} \times 2\frac{7}{8}$ in.

Signed.

Burch also painted Mrs. Fitzherbert. She married George IV after her husband's death. (469)

JACQUES CALLOT

1592-1635

A VILLAGE FÊTE.

Several figures are represented drinking outside a tavern to the right, while in the foreground groups of men and women are seen gathering round the booths of merchants or dancing round a tree. A Church spire on a hill in the distance.

Plumbago on vellum. Rectangular, $3\frac{5}{8} \times 2\frac{3}{8}$ in.

Signed.

Exhibited at the Victoria and Albert Museum, 1916-17. (343)

PAOLO CARANDINI

1650-

LADY SHANNON. One of the beauties of the Court of Charles II.

Bust, viewed full, face to the left. Grey décolleté bodice, edged with black, white gauze scarf over her black hair and falling to the shoulders.

On a card. Oval, $2\frac{1}{2} \times 2\frac{1}{8}$ in.

Signed.

This Artist came to England in the suite of Mary of Modena. He died quite young, and his miniatures are of very great rarity. (419)

LOUIS CARROGIS CARMONTELLE

1717-1806

MONSIEUR VANICI.

Bust, viewed in profile to the right. Frilled cravat, hair in pigtail.

Pencil and Indian ink on paper. Rectangular, $3 \times 2\frac{1}{2}$ in.
Signed. (565)

ROSALBA CARRIERA

1675-1757

(FREDERICK) AUGUSTUS III OF SAXONY AND POLAND.

Half-length, viewed to the left. He wears a crimson coat with buff waistcoat and collar, the Star of an Order on his breast, long blond wig to the shoulders.

On vellum. Oval, $3 \times 3\frac{3}{4}$ in.

Drawn in 1718. (473)

FLAVIEN CHABANNE

1799-1858

A SERIES OF THIRTEEN FINISHED STUDIES FOR MINIATURES.

Pencil on vellum. Framed together. (364)

MASON CHAMBERLIN, R.A.

Exhibited at the Royal Academy, 1769-1786

BENJAMIN FRANKLIN.

Three-quarter length, viewed almost full, face and eyes to the left, seated in a green armchair. He wears a chocolate-coloured coat, waistcoat and breeches, small lace cravat and lawn cuffs, short powdered wig. His right hand holds some papers on a red-topped table before him, his left a quill pen. He is about to record observations on the action of a lightning register (two bells with a conductor wire) that hangs beside him. An open window to the right shows a Church steeple and another structure being struck by lightning. Rectangular, $3\frac{1}{4} \times 4\frac{1}{2}$ in.

This appears to be the finished study for the well-known portrait. (720)

A. CHARLES

flourished end of the XVIIIth Century

THE LADY ELIZABETH TOWNSEND.

Half-length, viewed to the left, eyes looking to the right. Simple buff-coloured bodice, light brown hair falling in curls over her shoulders. Oval, $2\frac{1}{4} \times 2\frac{3}{4}$ in.

Signed on the back: 'By M. Charles, Miniature Painter to the King. Strand'.

Exhibited at Brussels in 1912.

(149)

GEORGE CHINNERY

1748-1847

CHARLOTTE, COUNTESS OF DYSART.

Half-length, viewed to the right. Head to the right and looking down. She wears a white décolleté bodice with blue drapery over the right shoulder, soft yellow veil piquéd with red depending to the shoulder; brown hair. Oval, $3\frac{1}{8} \times 2\frac{1}{2}$ in.

Painted in 1793 for her sister, H.R.H. the Duchess of Gloucester.

Exhibited at South Kensington Museum in 1865.

From the Keppel and Beavan Collections.

(239)

HUGH DOUGLAS HAMILTON. Portrait painter.

Half-length, viewed full, head leaning to the left, eyes looking up and to the right. Indigo coat and waistcoat, frilled cravat, powdered wig. Rectangular, $3\frac{1}{4} \times 4\frac{1}{4}$ in.

Signed and dated 1796.

Exhibited at the Royal Academy in 1798.

(554)

DANIEL NICOLAUS CHODOWIECKI

1726-1801

PROFESSOR NIEUWLAND.

Bust, viewed to the right, eyes looking slightly to the left. High-collared coat, frilled cravat, powdered hair curled and tied in pigtail.

Pencil on vellum. Oval, $3\frac{3}{8} \times 2\frac{1}{8}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

(472)

PIERRE PHILIPPE CHOFFARD

1730-1809

LOUISE, DAUGHTER OF LOUIS XV.

Bust in profile to the right. She wears a décolleté bodice, edged with ruffles. Hair arranged about the head in curls with a bow and small flowers, a lock falling to the shoulder. Contained in circle representing a frame with a bow knot above and a fleur-de-lys at each side. Shield below with three fleurs-de-lys surrounded with leaves and flowers.

Pencil on paper. Rectangular, 6×7 in. (303)

CLAUDE MICHEL CLODION

1738-1814

THE PRINCESS DE TALLEYRAND.

Bust, viewed in profile to the right. Décolleté bodice, draped with a scarf about the shoulders, hair arranged *en pompadour*, and bound with a jewelled fillet, a curl falling over each shoulder.

Pencil on paper. Oval, $4 \times 3\frac{1}{8}$ in.

This is doubtless the finished study for a *bas-relief*.

Exhibited at the Victoria and Albert Museum, 1917. (701)

FRANÇOIS CLOUET

1510-72

A LADY, name unknown.

Head and shoulders, viewed to the right. She wears a simple bodice with narrow frilled collar; her hair, drawn tightly back from her forehead, is confined in a small loose cap set at the back of her head.

Plumbago, heightened with Chinese white, on paper. Rectangular, $4\frac{3}{4} \times 3$ in.

This very charming drawing is strongly reminiscent of Clouet's famous portrait of Mary Queen of Scots, now in the Bibliothèque Nationale.

Exhibited at the Victoria and Albert Museum, 1917.

From the Collections of Sir Peter Lely and Bernard Granville of Calwick. (719)

ALBERT CLOUET

1624-87

SIR ANTHONY VAN DYCK.

Bust, viewed from the back, the head turned and regarding the spectator. Falling lace collar, curly hair to the ears, pointed beard and moustache.

Plumbago on vellum. Rectangular, $3\frac{3}{4} \times 4\frac{3}{4}$ in.

This drawing has been engraved.

Exhibited at the Victoria and Albert Museum, 1916-17. (555)

CHARLES NICOLAS COCHIN

1715-90

L'ABBÉ RAYNAL.

Bust, viewed in profile to the left; powdered wig.

Pencil on paper. Oval, $3\frac{1}{4} \times 2\frac{1}{2}$ in.

This drawing has been engraved. (619)

SAMUEL COLLINS

flourished 1740-68

MRS. (HESTER) PITT (afterwards Countess of Chatham).

Half-length, viewed to the right, eyes looking to the left. Tight-fitting bodice with lace-edged fichu secured at the bosom with a bow, lace mob-cap tied under the chin in a bow, hair simply arranged in curls.

Pencil on vellum. Oval, $2\frac{3}{4} \times 2\frac{3}{8}$ in.

Although ascribed to Collins, I think this is by a far greater Miniaturist.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (506)

A YOUNG GENTLEMAN, name unknown.

Bust, viewed full, face to the left. XVIIIth century costume, curly hair to the ears.

Plumbago on vellum. Oval, $2\frac{1}{2} \times 2$ in. (161)

SAMUEL COLLINS (*continued*)

THE DUCHESS OF BEAUFORT.

Half-length, viewed to the right, eyes looking full. She wears a black décolleté bodice trimmed with bows and frilled lace, and a pearl necklace tied with a black bow; her dark hair is simply arranged and confined in a lace cap.

Plumbago on vellum. Oval, $1\frac{3}{4} \times 2\frac{1}{2}$ in.

Signed and dated 1765.

(248)

JOHN COMERFORD

1762-1832

WILLIAM HAMILTON, R.A.

Half-length, viewed in profile to the right, face to the right. He is represented seated before an easel holding a palette in his right hand. Coat with fur collar.

Pencil on paper. Rectangular, $3\frac{1}{2} \times 4\frac{1}{2}$ in.

Signed.

(616)

JOHN CONDÉ

Died 1794

A YOUNG GIRL, name unknown.

Three-quarter length, viewed to the right, face full. White dress with a sash from which hangs a watch and chain, light brown hair falling about her face; her right hand raised in gesture, her left drops to her side.

Pencil, heightened with colour, on paper. Oval, $3\frac{3}{4} \times 5$ in.

Drawn in 1793.

(159)

PETER CONDÉ

JAMES NORTHCOTE, R.A.

Bust, viewed full, face in profile to the left. Loose coat frilled cravat, hair in pigtail.

Pencil on paper. Oval, $2\frac{1}{2} \times 4\frac{1}{2}$ in.

This drawing was engraved by Condé in 1795.

Exhibited at the Victoria and Albert Museum, 1916-17.

(116)

PETER CONDÉ (*continued*)

THE ARTIST'S OWN PORTRAIT.

Head and shoulders, viewed to the right. Light coat, a loose neck-cloth bound high round his chin; blond hair, cut short at the ears.

Pencil, heightened with colour, on paper. Oval, $2\frac{3}{4} \times 3\frac{3}{4}$ in.
Exhibited at the Royal Academy in 1811. (699)

ALEXANDER COOPER

1605-60

HENRY, PRINCE OF WALES, eldest son of James I.

Viewed in profile to the right. Classic costume: blue doublet with an embroidered rose-coloured cloak over it, secured at the shoulder with a jewelled clasp; short wavy hair. (629)

THE DUCHESS OF LENNOX (Frances Howard, widow of Edward, Earl of Hertford).

Half-length, viewed to the right, eyes looking full. Décolleté bodice with point lace cape over it, pearl necklace and pearl drops in her ears, short wavy hair and pointed lace cap at the back of her head. (630)

THE COUNTESS OF BUCHAN (Countess in her own right and daughter of the fifth Earl of Buchan).

Half-length, viewed to the right. Décolleté bodice with slashed sleeves, decorated at the shoulders and bosom with blue bows, a pink rosette in the centre; double pearl necklace with suspended golden heart; pearl drops in her ears, a sprig of roses in her hair, which falls unconfined down her back. (631)

ELIZABETH OF BOHEMIA, daughter of James I.

Half-length, viewed full, face to the right, eyes looking full. She wears a richly embroidered orange bodice, edged with point lace, a thin jewelled chain about her neck, pearl drops in her ears; her hair is unbound and falls in wavy locks to her shoulders. (631a)

ALEXANDER COOPER (*continued*)

GEORGE GORDON, SECOND MARQUESS OF HUNTLY,
the famous Royalist who was executed in 1649.

Half-length, viewed to the left, eyes looking full. In full armour with falling point lace collar; hair in curls to the shoulders, pointed beard and moustache. (632)

LADY KILLIGREW (Jaél de Peigne). Married in 1590 (as his second wife) Sir Henry Killigrew, who was Ambassador from Elizabeth to Mary Queen of Scots.

Half-length, viewed to the right, eyes looking to the left. She wears a simple white bodice edged with lace at the waist and caught up over the bosom with a bow, a double string of pearls about her neck and pendant pearl drops in her ears; hair in waves to her ears and covered with a lace veil, which falls down her back. (632a)

LA DUCHESSE DE CROY (?)

Viewed to the right; attired as a Shepherdess. Eyes looking full. Wearing a tight-fitting bodice edged with lace, a green cloak over her shoulders, slashed puff sleeves, broad-brimmed hat, decorated with a gold band, pink ribbons and a spray of roses; a pink bow at her elbow and bosom. The right hand holds a shepherdess's crook over her right shoulder.

A very remarkable series of seven rectangular portraits; each measures $3\frac{1}{2} \times 4\frac{3}{4}$ in.

Plumbago, slightly heightened with colour, on vellum.

These portraits were in the old Royal Collection at Kensington Palace and hung in Queen Caroline's (wife of George II) 'closet next to the State bedroom'. They are recorded in the Catalogue of the Queen's pictures which George Vertue prepared in September 1743, and are also noted by Horace Walpole as having been in the Queen's 'closet'. From Horace Walpole they passed to his friend Richard Bull, and from the last named to the Swinburne family.

They are very fully described (and four of them reproduced) in Williamson's 'Portrait Miniatures', and one is reproduced by Foster in his 'Samuel Cooper, and the English Miniature Painters of the XVIIth Century'.

ALEXANDER COOPER (*continued*)

Exhibited at Rome in 1911, at Brussels in 1912, and at the South Kensington Museum 1916-17.

The authorship of these seven remarkably important drawings has been much discussed by experts.

Vertue, Bull, Walpole, and Williamson were convinced that they are the work of Alexander Cooper.

They were greatly eulogized by Pinkerton in his 'Scottish Gallery' (published in 1799), who reproduced two of them and ascribed them, quite definitely, to Isaac Oliver. Mr. Foster is equally confident that they are by Oliver (*see* his 'Samuel Cooper').

Alexander Cooper was the brother of Samuel Cooper and the nephew of John Hoskins.

SAMUEL COOPER

1609-72

OLIVER CROMWELL.

Bust in armour, face to the left looking to the left. Lawn collar, hair parted in centre and falling to the neck.

Plumbago on vellum. Oval, $3 \times 3\frac{1}{2}$ in.

This is a version of the well-known portraits in the Duke of Buccleuch's and Lord Warwick's Collections. It differs from them, however, in certain details, notably that the Protector is looking to the left and not to the right. (65)

RICHARD COOPER

1730-1820

JAMES THOMPSON, the Poet.

Bust, viewed to the right, eyes looking full. Wearing a cloak and cap.

Pencil on ivory. Circular, diameter $2\frac{5}{8}$ in.

Signed.

(576)

GONZALES COQUES

1618-84

A DUTCH GENTLEMAN, name unknown.

Half-length, viewed to the right, eyes looking full. Long cloak with wide sleeves and wide falling collar, hair in curls to the shoulders, moustache. His left arm and gloved hand rest on a balcony in front of him.

Plumbago on paper. Rectangular, $4 \times 5\frac{1}{2}$ in.

Exhibited at the Victoria and Albert Museum, 1916-17.

(181)

RICHARD COSWAY

1742-1821

THE CHURCH CHILDREN.

The elder boy, dressed in white satin jacket and collar, is seated with his arms round the younger, who is dressed in yellow satin. They are seated cheek to cheek; both faces are viewed almost full. Both have brown hair and eyes. Oval, $1\frac{3}{4} \times 2$ in.

Inscribed on back of the original gold frame, 'Philip and John, eldest sons of J. B. Church, M.P., Richard Cosway fecit 1790'.

Philip and John, the eldest sons of John Barker Church, Esq., M.P. for Wendover. Their mother was the daughter of General Schuyler, and they were, therefore, nephews of Alexander Hamilton, the American statesman. It is interesting to note that the elder of the two little boys joined his mother's relations in America, where he founded the town of Angelica (named after his mother), Alleghany Co., and was the promoter of the Genesee Valley Canal and the New York and Erie Railway; he died in 1861.

The miniature was acquired from a member of the Church family.

Exhibited at Brussels in 1912 and illustrated in the Exhibition Catalogue.

This exquisite miniature is unsurpassed by anything from Cosway's brush.

Cosway painted two miniatures of these boys. The other was purchased by the late Mrs. Joseph Drexel, of Philadelphia, for 3,000 dollars, in 1909.

Cosway also painted the boys' father, J. B. Church. (61)

RICHARD COSWAY (*continued*)

THE RIGHT HON. GEORGE ROSE, M.P.

Bust, face to the right, looking to the right. Blue coat and white cravat, powdered hair. Oval, $1\frac{1}{2} \times 1\frac{7}{8}$ in.

Signed on the back: 'Rdus. Cosway, Primarius Pictor Serenissimi Walliae Principis, Pinxit 1787'.

This powerful portrait, which was engraved by Agar, is mentioned in Williamson's 'Life of Cosway', Appendix VI, as being mislaid.

Rose, a close friend of William Pitt, filled many important Government offices.

From the Beavan Collection.

(242)

GENERAL HALL, Colonel of the 3rd Regiment of Foot.

Bust, viewed full, face to the right. Red coat and waistcoat, white cravat, powdered hair in pigtail. Oval, $1\frac{3}{4} \times 1\frac{7}{8}$ in.

An early work of Cosway's, in his most brilliant manner.

(475)

MRS. FISCHER, Mary Gainsborough, daughter of Thomas Gainsborough, R.A.

Seated, three-quarter length, viewed full, face to the left. She wears a tight-fitting bodice with falling lace collar and puff sleeves, caught up with ribbons at the elbows. Her hair is arranged in a mass of tight curls about her face and confined in a wide-brimmed hat decorated with ostrich plumes. Pearl necklace. Her hands, holding a fan, lie in her lap.

Pencil, heightened with colour, on paper. Rectangular, $4 \times 4\frac{3}{4}$ in.

The studios of Cosway and Gainsborough adjoined in Pall Mall.

(726)

THE MARQUESS OF (?)

Bust, viewed to the right, eyes looking full. He is dressed in a dark blue coat, black lapels and collar with dull gold braid, lace cravat; powdered hair tied at the back in a black bow. Oval, $2 \times 2\frac{3}{4}$ in.

The original frame is ornamented with a Marquess's coronet.

(465)

RICHARD COSWAY (*continued*)

SIR WILLIAM JONES, the Indian jurist.

Bust, viewed to the left, eyes looking full. Blue coat, white waistcoat with peaks, white cravat, powdered hair in pigtail. Oval, $1\frac{5}{8} \times 2$ in.

Painted in Cosway's finest manner and at his best period.
(655)

THE LADY CHRISTINE REEDE-DE-GINKLE.

Half-length, viewed full, face to the right, eyes looking to the left. Blue bodice, falling circular collar with lace points, red cloak edged with brown fur, pearl necklace, pearl drops in the ears; short brown hair.

On copper. Rectangular, $4\frac{1}{2} \times 5\frac{1}{2}$ in.

Recorded in Williamson's 'Life of Cosway', page 157. (444)

THE SISTERS.

Two girls represented three-quarter length, standing side by side, viewed in profile to the right. Both wear simple white Empire gowns with scarfs bound round the throat and over the head. The figure to the left has brown, the figure to the right blond hair.

On paper. Oval, $3\frac{5}{8} \times 4\frac{1}{2}$ in.

Exhibited at the Victoria and Albert Museum, 1916-17.
(621)

SAMUEL COTES

1734-1818

THOMAS GAINSBOROUGH, R.A.

Half-length, turned to the right, face to the right, eyes full. He is represented holding a red book and dressed in a drab coat with lace cuffs and white waistcoat, lace cravat, powdered wig. Oval, $2\frac{1}{2} \times 3\frac{1}{4}$ in.

Signed and dated 1782.

Painted in 1782, when Gainsborough was at the height of his fame. In this year Sir Joshua Reynolds purchased his 'Girl with the Pigs'.

Exhibited at Brussels 1912 and illustrated in Catalogue of the Exhibition. This miniature was wrongly catalogued at Brussels, being called 'Horace Walpole'.

Samuel Cotes was one of the pall-bearers at Gainsborough's funeral in 1788.
(55)

SAMUEL COTES (*continued*)

ELIZABETH GUNNING, DUCHESS OF HAMILTON AND ARGYLL.

Bust, viewed to the left. She wears a black bodice with white fichu beneath, frilled mob-cap with lavender ribbons and bow, secured with a white scarf tied under the chin. Oval, $2 \times 2\frac{5}{8}$ in.

Signed and dated 1792.

This is a miniature version of his brother's (Francis) portrait of the famous Duchess.

From the Dawkins Collection.

(387)

A LADY, name unknown.

Half-length, viewed to the left. She wears a white fichu with narrow black lace scarf about her shoulders, white cap tied under the chin, powdered hair. Oval, $1\frac{1}{8} \times \frac{1}{2}$ in.

(112)

FRANCIS COTES, R.A.

1726-70

MRS. RICHARDSON.

She is represented half-length, viewed to the left, face full, her arms leaning before her on a pedestal. Décolleté gown with long bag sleeves, hair simply arranged.

Pencil on paper. Oval, $4\frac{1}{4} \times 6$ in.

(425)

NICOLAS ANDRÉ COURTOIS

1734-1806

A GENTLEMAN, name unknown.

Half-length, face to the right. Blue coat, striped green waistcoat, white neck-cloth, brown hair. Oval, $1\frac{7}{8} \times 2\frac{1}{4}$ in.

(6)

K. DACHTLER

1770-1803

A CAVALIER, AFTER REMBRANDT.

Bust, viewed in profile to the right, face turned full. Black doublet, white ruff, short brown hair, beard and moustache.

Enamel. Circular, diameter $2\frac{1}{4}$ in.

Signed and dated 1800.

The work of this Viennese miniaturist seems to be little known outside Austria.

(77)

ABRAHAM DE BLOIS

flourished 1680-1720

'NELL' GWYNNE.

Bust, viewed full, face slightly to the right, eyes looking full. She wears a very simple white décolleté bodice, her hair clustered in curls about her face; one long lock falls over the left shoulder.

Plumbago on vellum. Oval, $7 \times 5\frac{1}{2}$ in.

The original drawing for the well-known mezzotint. (300)

THOMAS DE LEU

flourished 1560-1612

CLAUDE EXPILLY. Poet and President of the Parliament at Grenoble.

Bust, viewed to the right, eyes looking full. A cloak draped across his breast and secured over the left shoulder with a jewelled clasp; short hair, square beard and moustache. Contained in a frame ornamented with laurels. A coat-of-arms above with cupids; below, two cupids with torches and a dedicatory verse in French.

Pen and ink on vellum. Rectangular, $4 \times 5\frac{1}{2}$ in.

Exhibited at the Victoria and Albert Museum, 1916-17.

(85)

WILLEM JACOBSZOOM DELFF

1580-1638

MARIA STRICK.

Bust, viewed to the left, eyes looking right. Contained in a frame consisting of a circle with scroll design and wreath, draped curtain behind, a pen and ink-well introduced in each corner, a lion's mask below, and an uninscribed blank lozenge. She wears a frilled bodice and ruff, plain circular cap.

Plumbago on vellum. Rectangular, $6\frac{3}{4} \times 9$ in.

This lady was an eminent teacher of calligraphy in Holland. (324)

JEAN BAPTISTE DESCAMPS

1706-91

JEAN FRANÇOIS DE LA HARPE.

Half-length, viewed to the left, eyes looking to the right. Coat with braid and tassels, lace cravat and a dark bow at the neck, powdered wig in pigtail, tied with a large bow.

Pencil on paper. Rectangular, $4\frac{3}{8} \times 3\frac{3}{4}$ in. (549)

NICHOLAS DIXON

flourished 1667-1708

'NELL' GWYNNE.

Almost half-length, viewed full, face to the left. She wears a blue décolleté bodice edged with white, and fastened above the slash in the left sleeve by three jewels, a string of pearls and jewels across the bosom; brown hair parted in the centre and disposed in clusters of curls, one lock falling over the right shoulder.

On a card. Oval, $2\frac{3}{8} \times 3$ in.

Signed.

Described in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century'; page 97.

From the Lindsay Collection. (329)

LOUISE, DUCHESS OF PORTSMOUTH.

Bust, viewed full, face to the left. She wears a yellow décolleté bodice trimmed with white; a blue scarf, fastened at the bosom with a jewel, passes round the right arm. Brown hair with tiny curl at each temple and a long lock falling upon the right shoulder.

On a card. Oval, $1\frac{7}{8} \times 2\frac{3}{8}$ in.

This miniature so entirely resembles in technique Lely's portrait of the Duchess (formerly in the Peel Collection) that it might almost be ascribed to him.

From the Colyear and Dawkins Collections.

Mr. Goulding records that Dixon was appointed Charles II's 'limmer' in 1673. (366)

JOHN DONALDSON

1737-1801

LORD CLIVE, Governor-General of India.

Bust, viewed to the left, eyes looking full. Light blue coat with rosettes, white lace cravat, powdered wig in pigtail tied with a large black bow. Oval, $1\frac{3}{8} \times 1\frac{5}{8}$ in. (416)

GERARD DOU

1613-75

ANNE SPIERING.

Half-length, viewed to the left, eyes looking full. She wears a square-cut orange bodice decorated with embroidered stars, a small orange bow at her bosom; the sleeves are slashed in front from the shoulder, showing white underneath; narrow frilled fichu edging the bodice and a frail jewelled chain round her neck pending in three strands to her corsage. Fluffy light brown hair falling to the ears and tied on the right side with a small orange bow.

Plumbago, heightened with colour, on vellum. Oval, $5 \times 6\frac{1}{8}$ in.

Signed and dated 1660.

This most beautiful portrait depicts the daughter of Dou's great patron, Pieter Spiering, the Swedish Minister at the Hague. *It is drawn (on vellum) in plumbago, heightened with red chalk, and is signed and dated; on the reverse, 'G. Dou, Ano. 1660, Anne Spiering'.* As agent for Christina, Queen of Sweden, Spiering paid Dou a thousand florins annually for the privilege of having the first choice of his pictures. Besides this annual grant, Spiering paid the ordinary prices, like any other purchaser, for the pictures which he chose.

Exhibited at the Victoria and Albert Museum, 1916-17. Figured and described in 'The Connoisseur' for January 1917.

Dou painted Pieter Spiering 'sitting at a table in his Art-cabinet, with his hand on the table-cover; near him the lady, his wife, likewise seated, with their eldest daughter handing a book to her mother'.

GERARD DOU (*continued*)

Dou's drawings are of extraordinary rarity. Dr. Martin, in his 'Gerard Dou', only records six, and one of these is probably by De Bray.

1. British Museum, *An old Woman*.
2. British Museum, *A Lady at a Spinnet*, probably by Jac de Bray.
3. The Louvre, *Dou's Mother*.
4. The Beckerath Collection (Berlin), *An old Woman*.
5. Städel Institute (Frankfurt), *A Group of Women*.
6. Fodor Collection (Amsterdam), *An old Man mending a Pen*.

The present drawing is from the Schiefbaan-Hovis Collection, the Hague. (650)

JOHN DOWNMAN, A.R.A.

1750-1824

JOHN THOMAS FOSTER AND LADY ELIZABETH FOSTER (his wife). A pair.

He is seated in a red armchair, wearing a brown coat with white waistcoat, lace cravat and cuffs; powdered hair in pigtail. Lady 'Betty' is dressed in a pearl-grey bodice and skirt with thin white fichu; powdered hair, brushed from the forehead and arranged in loops at the neck, elaborate head-dress of muslin, bound with blue ribbon and a short scarf, falling to the shoulders at the back.

Crayons on paper. Ovals, both measuring $4\frac{1}{2} \times 3\frac{3}{4}$ in.

Two exquisite little portraits. Lady 'Betty' Foster was a daughter of the Earl of Bristol, and married, *en secondes nocces*, the 5th Duke of Devonshire; her portrait by Gainsborough is now in the Pierpont Morgan Collection. (512, 513)

A LADY, name unknown.

Half-length, viewed in profile to the left, seated in a chair. Close-fitting bodice embellished with ruffles at the shoulders, neck, and sleeves. She wears a high lace cap over her hair, which is brushed back from the forehead and gathered in loops at the back, a narrow velvet ribbon about her throat.

Pencil, slightly touched with colour, on vellum. Oval, $4 \times 4\frac{3}{4}$ in. (498)

JOHN DOWNMAN, A.R.A. (*continued*)

A CAMBRIDGE UNDERGRADUATE.

Half-length, viewed to the left. Face in profile to the left. He wears the College hood; powdered wig in pigtail.

Pencil on paper. Oval, $5\frac{7}{8} \times 4\frac{7}{8}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

From the Hibbert Collection. (427)

MR. SMITH OF CAIUS COLLEGE, CAMBRIDGE.

Half-length, viewed in profile to the left. Coat with peaked lapels, and wearing the College hood; stock and frilled cravat, powdered wig in pigtail.

Pencil on paper. Oval, $5\frac{1}{16} \times 4\frac{7}{8}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and illustrated in the special Catalogue.

From the Hibbert Collection. (426)

DR. MICHAEL LORT.

Half-length, viewed in profile to the left. Face to the left, eyes looking full. He wears a plain black coat and white neck-cloth; full powdered wig. His right hand is thrust in his waistcoat.

Pencil on paper. Oval, $4\frac{1}{2} \times 3\frac{3}{4}$ in. (223)

LADY TREMENHEERE.

Bust, viewed to the right, looking to the right. She is dressed in a white décolleté bodice, trimmed with yellow. In her brown hair, which is dressed high and falls in curls about the shoulders, she wears a small chaplet of pearls. Oval, $1\frac{1}{4} \times 1\frac{1}{2}$ in. (52)

FRANÇOIS HUBERT DROUAIS

1727-75

LE MARQUIS DE CAUX.

Bust, viewed in profile to the right, open coat. Hair brushed up from the forehead and tied in pigtail.

Pencil on vellum. Circular, diameter 12 in. (344)

FRANÇOIS DUMONT

1751-1831

A LADY, name unknown.

Half-length, viewed in profile to the left. Broad fichu, jewelled collar and gold chain round her neck, hair arranged in heavy curls on top of her head and falling to the shoulders in back.

Pencil on vellum. Circular, diameter $3\frac{3}{4}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

This is the most remarkable French pencil drawing known to me. (306)

DUN

PRINCE NAPOLÉON ACHILLE MURAT.

Bust, face to the right, looking to the right. He is dressed in a Neapolitan military uniform. Orange coat with gold braid and epaulettes, high yellow collar, black stock, light brown hair. Oval, $2\frac{3}{8} \times 1\frac{7}{8}$ in.

Signed and dated 1813.

The Prince was a nephew of Napoléon I, and spent much of his life in the United States.

Dun, who was of Flemish origin, passed nearly all his life at Naples. His miniatures are of great rarity; there is one in the Wallace Collection, one was exhibited at Brussels in 1912, and there is one at Welbeck. (8)

JEAN NICOLAS LOUIS DURAND

1730-1834

LOUIS XVI WHEN DAUPHIN.

MARIE ANTOINETTE WHEN DAUPHINE.

Both are bust portraits in profile.

The King is looking to the left, in wig and pigtail, wearing

JEAN NICOLAS LOUIS DURAND (*continued*)

his insignia; the Queen is looking to the right, décolleté bodice edged with pearls, the hair dressed high in curls.

Mother-of-pearl. Ovals, both measuring $2\frac{1}{2} \times 3$ in.

An interesting account of Durand and of his mother-of-pearl miniatures is given by Dr. Propert in his 'History of Miniature Art', page 149. (254 and 255)

HENRY EDRIDGE, A.R.A.

1769-1821

THE HONBLE. HENRY LEGGE.

Half-length, viewed full, face to the right. High-collared coat, white stock and bow, powdered hair to the ears.

Pencil on paper. Oval, $2\frac{7}{8} \times 3\frac{1}{2}$ in.

Exhibited at the Victoria and Albert Museum, 1916-17. (582)

WILLIAM WILBERFORCE, M.P.

Viewed to the right. The left shoulder and the book held up before him are lightly sketched in pencil. Stiff hair cut short to the ears.

Pencil, heightened with colour. Circular, diameter 16 in.

This is the first study for the engraving published in 1809. (371)

GEORGE ENGLEHEART

1750-1829

MRS. LAW, OF DENSMORE CARINEANS, DONEGAL.

Bust, head turned slightly to the right. White décolleté bodice with ruffles and blue bow at breast, a blue bow hidden in the powdered hair, which falls in curls about her face and neck. Oval, $1\frac{1}{2} \times 1\frac{7}{8}$ in.

Painted in 1787 and recorded in Williamson's 'Life of Engleheart', page 103.

Exhibited at Brussels in 1912 and described in the Exhibition Catalogue. (92)

GEORGE ENGLEHEART (*continued*)

MISS SETON.

Half-length, viewed to the right, eyes looking to the left. She wears a white décolleté bodice edged with lace, a string of red coral beads about her neck; short brown hair. Oval, $2\frac{3}{4} \times 3\frac{1}{4}$ in.

Signed.

This exceedingly beautiful miniature was painted in 1798, and is recorded in Williamson's 'Life of Engleheart', page 114.

Exhibited at Brussels in 1912 and described in the Exhibition Catalogue. (1)

CAPTAIN LEE.

Bust, turned to the left, face to the left, eyes looking full. He wears a scarlet coat with blue lapels and a collar edged with silver braid, ruffled neck-cloth and powdered wig. Oval, $2\frac{3}{4} \times 3\frac{1}{4}$ in.

Painted in 1785, and recorded in Williamson's 'Life of Engleheart', page 103.

A remarkable miniature; Englehart never painted a finer portrait of a man. (242)

J. C. D. ENGLEHEART (1783-1862), nephew of George Engleheart.

Bust, viewed in full, face in profile to the right. Dull brown coat, white neck-cloth, brown hair and short side whiskers.

On paper. Oval, $3\frac{3}{4} \times 3$ in.

Engleheart's nephew was also a Miniaturist.

From the Beavan Collection. (243)

A GENTLEMAN, name unknown.

Half-length, viewed to the left, eyes looking to the right. High-collared coat, loose neck-cloth, short curly hair, brushed forward.

Pencil on paper. Oval, $2\frac{1}{2} \times 3$ in. (287)

WILLIAM DODD, LL.D.

Bust, viewed to the right. Black cassock and stole, tabbed clerical collar, powdered wig. Oval, $1\frac{1}{4} \times 1\frac{1}{2}$ in.

This Ecclesiastic was executed for forgery in 1777. (101)

GEORGE ENGLEHEART (*continued*)

THE REV. WILLIAM ROMAINE.

Bust, viewed to the right, eyes looking full. Black cassock, tabbed clerical collar, powdered hair. Oval, $1\frac{1}{4} \times 1\frac{1}{2}$ in.

The subject of this miniature was a very famous Calvinistic divine. Painted in Engleheart's earliest manner.

From the Bowyer Collection. (34)

TWO YOUNG GENTLEMEN, names unknown.

The first with face to the right, blue coat, white waistcoat, lace cravat, powdered hair; the second with face to the left, in blue coat faced with yellow, white frilled cravat, powdered hair. Ovals, $1\frac{1}{4} \times 1\frac{5}{8}$, and $1\frac{1}{2} \times 1\frac{7}{8}$ in.

These are very early examples of Engleheart's work.

(203 and 204)

THE ARTIST'S OWN PORTRAIT.

A very bold sketch with a 'trial' in pencil on the reverse.

On paper. Rectangular, $3 \times 3\frac{1}{8}$ in. (675)

ENGLISH

Late XVIth Century

LORD DACRE.

Bust, viewed to the right, eyes looking full. Deep brown coat, falling white collar; fluffy brown hair to the ears.

On vellum. Oval, $1\frac{5}{8} \times 2\frac{1}{8}$ in.

The beautiful ornamented frame is contemporary. (48)

Late XVIIth Century

WILLIAM III.

Almost half-length, viewed to the right. He wears the George across his breast fixed to the left shoulder with a bow from which also hangs the medal of the Order of the Garter; lace cravat, long wig to the shoulders.

Pen and ink on vellum. Oval, $5 \times 3\frac{3}{4}$ in. (534)

WILLIAM ESSEX

1783-1869

NAPOLEON I.

Bust, viewed full, face to the right. He wears a dark uniform with crimson collar and gold epaulettes; across the breast he wears the magenta ribbon of his Order, also a silver star and a medal on a crimson ribbon. Oval, $1\frac{1}{4} \times 1\frac{3}{4}$ in.

Signed.

This is an enamel version of Augustin's famous portrait of the Emperor now in the Pierpont Morgan Collection.

It was given by the Duke of Wellington to the Marquess Wellesley. (253)

JOHN FABER, SENR.

1650-1721

JOAN GEORGE III OF SAXONY.

Half-length, viewed full, face to the right, eyes looking to the left. A richly ornamented ermine-lined cloak about his shoulders, under which he wears a breastplate; lace cravat secured with a bow, powdered hair to the ears.

Pen and ink on vellum. Circular, diameter $2\frac{1}{2} \times 2\frac{1}{2}$ in.

Signed and dated 1688.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

The earliest dated portrait by Faber that is recorded. (508)

CHARLES I.

Half-length, viewed full, face to the right, eyes looking full. A cloak with the Star of the Order of the Garter over his shoulders, the ribbon of the Garter and a medal round his neck; plain doublet, falling lace collar, high-crowned hat, the familiar beard and moustache.

Plumbago on vellum. Oval, $5\frac{1}{3} \times 4\frac{5}{8}$ in.

Signed.

Inscribed: 'Carolus I. Mag: Brit: Fr: & Hib: Rex. Done from y^e Original Painting in the Possession of y^e Hon^{ble}: George Clarke in Oxford. by J: Faber'.

The King is depicted as he sat during his 'trial' in Westminster Hall.

JOHN FABER, SENR. (*continued*)

Exhibited at the Stuart Exhibition 1889, at Glasgow 1911, at Brussels 1912, and at the Victoria and Albert Museum 1914-17. Illustrated in the Brussels Exhibition Catalogue. Described in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century'.

This splendid plumbago is Faber's masterpiece. (16)

CHARLES II.

Half-length, viewed to the left, wearing the Crown and armour with an ermine cloak over it. The George around his neck, lace cravat. Long wig to the shoulders. Contained in a circle with 'Carolus II' inscribed above, 'D. G. Mag : Britannia Et. Franciæ Rex' below.

Plumbago on vellum. Oval, $4\frac{3}{8} \times 4\frac{3}{4}$ in.

Signed : 'J. Faber. Londini fecit'.

From the Collection of John Fisher, Bishop of Salisbury.

(600)

MARY II.

Half-length, viewed full, face to the left, eyes looking full. Décolleté bodice decorated with bands of ermine and jewels. A looped string of pearls across the bosom, a necklace of large pearls, and pearl drops in the ears. Hair dressed high in curls and falling over the shoulders, a cluster of curls by the right ear.

Plumbago on vellum. Oval, $3\frac{1}{2} \times 3$ in.

Inscribed : 'Maria . D : G : Angliæ . Scotiæ . Franciæ & Hiberniæ Regina'.

Exhibited at the Burlington Fine Arts Club, 1889, at Brussels in 1912, and at the Victoria and Albert Museum, 1914-17. Illustrated in the Brussels Catalogue.

Described in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century'. (66)

WILLIAM OF ORANGE (afterwards William III).

Bust, in armour, viewed to the right. Cravat secured with a jewelled pin. Hair in curls to the shoulders. Circular, diameter $1\frac{3}{8}$ in.

On vellum.

This depicts the King at an early age. The inscription reads : 'Wilhelm's III, D.G. Prins V O. R.' (84)

JOHN FABER, SENR. (*continued*)

ADMIRAL VAN WASSENAER-OPDAM.

Bust, viewed to the left. Wide falling collar; hair to the shoulders; the ribbon of an Order about his neck.

Indian ink on paper. Rectangular, $2\frac{1}{4} \times 2$ in. (415)

THE FIVE CHIEF ADMIRALS OF HOLLAND. A set of five portraits of marvellous fineness on one sheet.

Consisting of four small bust portraits in full armour and wearing the ribbons of their Orders. They are arranged round a larger central portrait, also in armour, viewed to the left. High falling collar with tassels; the ribbon of an Order with the pendant jewel of the Elephant round his neck. Hair falling to the shoulders, small beard and moustache.

Inscribed: 'Ter Eeren En Gedachtnisse Van den Wel Edelen Geboorne En Gestrengen Heer Jacob Van Wassenaer Ridder H^r van Opdam L. Admiraal Gener^l: Van Hollant &c'.

Plumbagos on vellum. Square, $7\frac{3}{8} \times 7\frac{3}{8}$ in.

Signed and dated S'Gravenhagen, 1692.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (328)

P. V. DORP, L^t Admiraal van Holland en West Friesland.

Half-length, viewed to the left. Cross-slashed doublet, a ribbon with an Order round his neck, a leathern strap across his breast; steel collar, with lace falling over it; broad-brimmed hat, hair to the ears, pointed beard and moustache.

Plumbago on vellum. Circular, diameter $3\frac{2}{3}$ in.

Signed and dated 1693.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (511)

T. H. DE VRIES, Admiraal van Friesland.

Half-length, viewed full, face to the left. In full armour. A ribbon across his breast, tab cravat. Hair in curls to the ears, pointed beard and moustache.

Plumbago on vellum. Circular, diameter $3\frac{2}{3}$ in.

Signed and dated Amsterdam, 1693.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (319)

JOHN FABER, SENR. (*continued*)

I. V. GALEN, COMMANDEUR, 1653.

Half-length, viewed to the right, eyes looking full. He wears a breastplate with the ribbon of an Order across it, a ribbon with pendant round his neck; frilled cravat; hair parted in the centre and falling in curls to the shoulders; beard and moustache.

Plumbago on vellum. Circular, diameter $3\frac{2}{3}\frac{5}{2}$ in.

Signed and dated 1693.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (318)

P. P. HEIN, L^t Admiraal van Holland.

Half-length, viewed to the right, eyes looking full. Doublet with slashed sleeves; steel collar, a ribbon with a suspended Order over his breast, lace ruff. Short hair, pointed beard and moustache.

Plumbago on vellum. Circular, diameter 3 in.

Signed and dated Amsterdam, 1696.

Exhibited at the Victoria and Albert Museum, 1916-17.

(579)

MR. BULTEEL.

Half-length, viewed full, head to the right, eyes looking to the left. Long white cravat, long curly wig.

Plumbago on vellum. Oval, $4\frac{1}{2} \times 5$ in.

Signed and dated: 'J. Faber. Londini fecit 1699'.

From the Collection of John Fisher, Bishop of Salisbury. (601)

THE EARL OF ATHLONE.

Half-length, viewed full, face to the right, eyes looking to the left. In full armour. Lawn cravat, curly wig to the shoulders.

Plumbago on vellum. Oval, $4\frac{1}{16} \times 3\frac{3}{4}$ in.

Signed and dated 1703.

Exhibited at the Burlington Fine Arts Club 1889, at Brussels in 1912, and at the Victoria and Albert Museum, 1914-17. Described in the Catalogues; also in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century'.

Godert de Ginkel was one of William III's most famous Generals. The King created him Earl of Athlone. (67)

JOHN FABER, SENR. (*continued*)

ADMIRAL SIR JAMES WISHART.

Half-length, viewed to the left, eyes looking to the right.
Full cloak, long cravat; full curly wig to the shoulders.

Plumbago on vellum. Oval, $3\frac{2}{3} \times 3\frac{3}{2}$ in.

Signed and dated May 4th, 1704.

Exhibited at the Burlington Fine Arts Club in 1889, at Brussels in 1912, and at the Victoria and Albert Museum, 1914-17. Described in the Catalogues; also in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century'. (187)

ADMIRAL SIR GEORGE ROOKE.

Bust, viewed to the right, eyes looking to the left. A loose cloak about his shoulders, long lawn cravat, short curly wig.

Plumbago on vellum. Oval, $4\frac{3}{8} \times 3\frac{3}{2}$ in.

Signed and dated, Chatham, August 18th, 1705.

Exhibited at the Burlington Fine Arts Club in 1889, at Brussels in 1912, and at the Victoria and Albert Museum, 1914-17. Described in the Catalogues; also in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century'. Illustrated in the Victoria and Albert Museum Catalogue. (188)

MAJOR-GENERAL HILL.

Half-length, viewed to the right. Face to the left; eyes looking to the right. Loose cloak, long cravat, long curly wig.

Plumbago on vellum. Oval, $5\frac{1}{8} \times 4$ in.

Signed and dated 1709.

He was the brother of Abigail Hill, Queen Anne's favourite, and Page of Honour to the Queen.

Exhibited at the Victoria and Albert Museum, 1914-17.

Faber was born in Holland about the year 1650 and died at Bristol in 1721.

The Rijks Museum only contains three of Faber's drawings and the British Museum likewise has but three. (285)

JOHN FABER, JUNR.

1684-1756

JOSEPH ADDISON.

Half-length, viewed full, face to the right. Open coat, long neck-cloth, curly wig to the shoulders.

Plumbago on paper. Oval, $2\frac{2}{3}\frac{9}{2} \times 2\frac{1}{3}\frac{1}{2}$ in.

Exhibited at Brussels in 1912 and at the Victoria and Albert Museum, 1914-17. Described in the Catalogues of the Exhibitions.

From George IV's and the Bridge Collections. (173)

GEORGE II.

Half-length, viewed full, face to the right; eyes looking full. He is wearing Coronation robes with the George about his neck. Long lace cravat, curly wig to the shoulders.

Pen and ink on vellum. Oval, $3\frac{5}{8} \times 4\frac{1}{4}$ in. (332)

GEORGE I.

Bust, viewed full, face to the right. In Coronation robes. Lace cravat, long wig to the shoulders.

Plumbago, and pen and ink on vellum. Oval, $4\frac{3}{8} \times 3\frac{3}{4}$ in. (309)

GEORGE I.

Almost half-length, viewed to the left. Cap with ermine mantle and long lace cravat. He wears the collar of the Order of the Garter. Long wig to the shoulders.

Pen and ink on vellum. Oval, $4\frac{1}{2} \times 5\frac{1}{4}$ in. (537)

GEORGE I.

Same as (537), except that it is executed in darker and richer tones.

Pen and ink on vellum. Oval, $5\frac{1}{8} \times 4\frac{1}{4}$ in. (536)

WILLIAM FAITHORNE

1616-91

SIR JOHN RERESBY.

Bust, viewed to the left, eyes looking full. A cloak draped across his breast and disclosing his right sleeve, decorated with a jewelled buckle and long tasselled epaulette. Round falling collar. Hair to the shoulders.

On a card. Oval, $2\frac{1}{4} \times 3\frac{1}{16}$ in.

WILLIAM FAITHORNE (*continued*)

I regard this as the finest plumbago portrait that I have ever seen. It is in its original silver-gilt frame, with the initials 'J. R. Bart.' on the reverse.

Exhibited at the Victoria and Albert Museum, 1914-17, and illustrated in the special Catalogue.

Sir John Reresby, a devoted follower of the exiled Stuarts, was born in 1634 and died in 1689; both his 'Travels' and 'Memoirs' are of value. (299)

CHARLES II.

The King is represented viewed to the right. He wears a doublet and cloak with long wig to the shoulders. Small moustache.

Plumbago on vellum. Rectangular, $11 \times 8\frac{1}{2}$ in.

A very important example of Faithorne's work, and probably his finished study for the engraved portrait of the king.

Described in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century'. (439)

JAMES BODDINGTON (1630-1708).

Half-length, viewed to the right. Open cloak, fan-shaped lace cravat, hair falling to the shoulders.

A very powerful plumbago portrait drawn on the reverse of a playing-card (the nine of hearts). Oval, $3\frac{1}{3} \times 2\frac{1}{2}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17. (354)

JOHN MILTON.

Half-length, viewed to the right, eyes looking full. A cloak drawn across his breast, falling folded collar.

Plumbago on vellum. Oval, $2\frac{9}{16} \times 2\frac{3}{32}$ in.

Exhibited at Brussels in 1912 and at the Victoria and Albert Museum in 1914-17. Described in both Exhibition Catalogues. This differs from the well-known portrait of the Poet, which Faithorne engraved in 1670.

Only three authentic portraits of Milton are known. (1) The Janssen, now in the Morgan Collection; (2) The 'Onslow,' which is lost; (3) The Faithorne, of which there is another version at Bayfordbury. (177)

WILLIAM FAITHORNE (*continued*)

CHARLES II.

Bust, viewed to the right, wearing the Crown. Ermine cape with the collar of the Order of the Garter, falling collar, hair to the shoulders. Large initials: 'C', containing the numeral 'II' and 'R' to the left and right of the head.

Pen and ink on vellum. Oval, $3\frac{7}{8} \times 3$ in. (429)

NATHANIEL LEE.

Half-length, viewed full, face to the left. He wears a plain white cloak. With his left hand he holds a dark cloak to his right shoulder. Hair parted in the centre and falling in long curls over his shoulders.

Plumbago on paper. Rectangular, $7\frac{3}{4} \times 10$ in.

Signed with Faithorne's initials (Latinized).

Exhibited at Brussels in 1912 and described in the Catalogue of the Exhibition.

Described in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century'.

Lee, known as 'The Mad Poet', obtained fame for his versions of Shakespeare's plays. (79)

JAMES FERGUSON

1710-76

A SET OF THREE PORTRAITS, TWO GENTLEMEN AND A LADY, names unknown.

Plumbagos on vellum. Ovals, measuring $2 \times 2\frac{1}{2}$ in.

These oval portraits by Ferguson, of the same type and treatment, are viewed almost half-length turned to the left or the right, the eyes looking in the opposite direction. The gentlemen wear the coats, waistcoats, and powdered wigs of the period, the ladies broad fichus trimmed with lace and bows and frilled mob-caps.

Dated 1749. (70 to 72)

A LADY, name unknown.

Half-length, viewed to the left, eyes looking full. She wears a lace fichu over a dark décolleté bodice, laced up at the bosom; lace mob-cap tied under her chin in a bow. Oval, $2 \times 2\frac{1}{2}$ in. (10)

JAMES FERGUSON (*continued*)

A LADY AND GENTLEMAN, names unknown.

The lady half-length, viewed to the left, eyes looking to the right. Décolleté bodice edged with lace, the sleeves caught up with pearl clasps, a string of pearls across the bosom (right), pearl drops in the ears, a sprig of flowers in her hair which is simply arranged with one curl falling over the right shoulder.

Plumbagos on vellum. Ovals, $2\frac{1}{3}\frac{7}{2} \times 1\frac{3}{3}\frac{1}{2}$ and $2\frac{1}{2} \times 1\frac{3}{3}\frac{1}{2}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

Signed.

(336 and 337)

A LADY AND GENTLEMAN, names unknown.

He is viewed to the right, eyes looking full. He wears an open coat and dark waistcoat, long scarf cravat, round curly wig. The lady is viewed to the left, eyes looking full. She wears a V-shaped bodice and lace fichu secured at the bosom with a bow, lace mob-cap decorated with bows and tied under the chin.

Plumbagos on vellum. Ovals, both measuring $2\frac{1}{4} \times 2\frac{5}{8}$ in.

Dated 1750.

(75 and 76)

'PEG' WOFFINGTON.

Half-length, viewed to the right, eyes looking full. She wears a décolleté bodice with lace fichu secured at the bosom with a bow, lace mob-cap tied under the chin. A lock of her hair falls on the left shoulder.

Plumbago on vellum. Oval $1\frac{7}{8} \times 2\frac{3}{8}$ in.

This famous Actress is said to have been the handsomest woman who ever appeared on the stage.

From Lord Henniker's Collection.

(23)

MR. E. NORMAN.

MISS NORMAN.

Half-length, viewed to the right, eyes looking to the left. The gentleman wears an open coat over a richly embroidered waistcoat, lawn stock with pendant black ribbons. Hair falling to the ears. The lady is viewed half-length to the left, eyes looking to the right. V-shaped bodice, cut square at the bosom, and panier skirt; short sleeves edged with lace. Her hair, confined in a small lace cap, falls in curls to her right shoulder.

Plumbagos on vellum. Ovals, measuring $1\frac{7}{8} \times 2\frac{3}{8}$ in.

(130 and 131)

JAMES FERGUSON (*continued*)

A BOY AND GIRL, names unknown.

The boy half-length, viewed to the right, eyes looking full. Open coat, light waistcoat, frilled collar bound with a black ribbon, short hair.

Plumbago on vellum. Oval, $2\frac{7}{16} \times 1\frac{5}{16}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17.

(526)

A LADY, name unknown.

Viewed to the left. Décolleté bodice trimmed with lace pearl necklace and ear-rings.

Plumbago on vellum. Oval, $2 \times 2\frac{1}{2}$ in.

(10a)

MR. JOHN HERVEY.

Half-length, viewed to the right, eyes looking full. Light open coat, black waistcoat, white cravat, round curly wig.

Plumbago on vellum. Oval, $2 \times 2\frac{1}{2}$ in.

(586)

MISS MARY HERVEY.

Half-length, viewed to the left, eyes looking full. She wears a dark décolleté bodice edged with lace and held together at the bosom with bands of silk, a string of pearls at her neck secured with a black bow. Her dark hair is simply arranged and confined in a small lace cap.

Plumbago on vellum. Oval, $2 \times 2\frac{1}{2}$ in.

(585)

MISS E. HERVEY.

Half-length, viewed to the left, eyes looking full. Black décolleté bodice with broad white fichu secured at the bosom with a black bow. She wears a pearl necklace tied with a black bow. Hair simply arranged and confined in a lace cap.

Plumbago on vellum. Oval, $2 \times 2\frac{1}{2}$ in.

(584)

A CLERGYMAN, name unknown.

Viewed to the right. Clerical habit and square collar.

Plumbago on vellum. Oval, $2 \times 2\frac{1}{2}$ in.

(107)

Ferguson attained great eminence as an Astronomer. In early life he travelled all over England and advertised these charming little portraits in the local papers 'with frame and glass' for 15s.

FRANÇOIS FERRIÈRE

1753-1839

CAPTAIN THOMAS MASTERMAN HARDY, R.N., the devoted friend of Nelson.

Half-length, viewed to the right, eyes looking slightly to the left. Blue uniform with brass buttons, white cuff and lapels, black stock, short powdered hair. Oval, $2\frac{1}{4} \times 2\frac{7}{8}$ in. (51)

HORATIO, LORD NELSON.

Bust; face looking to the left. He wears an indigo coat with crimson lapels edged with gold braid and gold epaulettes, white frilled cravat, powdered hair. Oval, $2\frac{3}{8} \times 2\frac{7}{8}$ in.

This miniature belonged to the Admiral's sister, Susannah, who married Thomas Bolton. It is one of the earliest portraits of Nelson.

Ferrière worked in Switzerland, Russia, and England. (247)

JOHN FINLAYSON

1730-73

DAVID GARRICK, as Kiteley in 'Every Man in his Humour'.

Almost half-length, viewed slightly to the right, face to the left. He wears an olive and brown doublet, slashed with white near the left sleeve, a brown cloak across his shoulders, white falling collar edged with point lace; brown hair parted in the centre and falling in curls to the ears.

On vellum. Oval, $4\frac{1}{4} \times 5\frac{3}{8}$ in.

This drawing was engraved in 1769.

Exhibited at the Burlington Fine Arts Club in 1889.

From George Daniel's Collection. (683)

THOMAS FLATMAN

1637-88

THE EARL AND COUNTESS OF CASTLEMAINE.

The Earl is represented head and shoulders, viewed to the right, eyes looking to the left. Falling lace collar with tassels, long brown wig to his shoulders. The Countess is viewed to the left, eyes looking to the right. Light blue

THOMAS FLATMAN (*continued*)

décolleté bodice edged with white, pearl necklace and earrings; brown hair divided in a circle over the forehead, forming a fringe in front and disposed in curls over the head in back, one lock falling over the left shoulder. Ovals, $2\frac{1}{4} \times 2\frac{3}{4}$ and $2\frac{3}{8} \times 3$ in.

Painted on silver plates.

Barbara Villiers, Countess of Castlemaine, was created Duchess of Cleveland by Charles II. (46 and 47)

HENRY CROMWELL. Fourth son of the Protector and Lord-Deputy of Ireland.

Bust viewed to the right; eyes to the left. Black coat, long white cravat, brown hair parted in the centre and falling to the shoulders.

On a card. Oval, $1\frac{1}{4} \times 1\frac{1}{2}$ in. (355)

SAMUEL FOLWELL

worked in Philadelphia at the end of the XVIIIth Century

GEORGE WASHINGTON,

A bust, viewed in profile to the left. He wears a high-collared coat with light facings, lawn cravat; powdered hair in pigtail with a rosette on the queue.

Indian ink on a card. Rectangular, 4×3 in.

Signed and dated 1791.

Exhibited at the Victoria and Albert Museum, 1913. (728)

THOMAS FORSTER

flourished end of the XVIIth Century

DR. THOMAS HAY, Professor of Medicine at Oxford.

Half-length, viewed to the right, eyes looking full. Full cloak, long cravat, long curly wig to the shoulders.

Plumbago on vellum. Oval, $3\frac{2}{3} \times 3\frac{1}{8}$ in.

Drawn in 1696.

Signed.

Exhibited at the South Kensington Museum in 1865 and at the Victoria and Albert Museum, 1914-17. Described in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century'.

From the Meyrick Collection. (225)

THOMAS FORSTER (*continued*)

MRS. HAY.

Half-length, viewed full, face to the right. She wears a satin cloak over a simple décolleté bodice. Hair parted in the centre and falling to the shoulders.

Plumbago on vellum. Oval, $3\frac{1}{6} \times 3$ in.

Signed.

Exhibited at South Kensington Museum in 1865, also at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

From the Meyrick Collection. (226)

CHARLES MONTAGU, Earl of Halifax, First Lord of the Treasury.

Half-length, viewed full, face to the right, eyes looking to the left. Full cravat, one end of which is drawn through a buttonhole of his coat; long curly wig to the shoulders.

Plumbago on vellum. Oval, $4\frac{3}{8} \times 3\frac{1}{4}$ in.

Signed and dated 1696.

Exhibited at the Victoria and Albert Museum, 1914-17.

From the Hodgkins Collection. (524)

JOSEPH ADDISON (?).

Half-length, viewed to the right, eyes looking full. Full cloak edged with fur, lawn cravat, fluffy wig to the shoulders.

Plumbago on vellum. Oval, $3\frac{1}{2} \times 2\frac{1}{6}$ in.

Signed and dated 1698.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

From the Hodgkins Collection. (523)

THE DUKE OF GLOUCESTER, son of Queen Anne and Prince George of Denmark.

Half-length, turned to the left, holding a bow and arrow, face to the left. He wears a coat with wide cuffs and a cloak thrown back from the shoulders; short hair.

Plumbago on vellum. Oval, $3 \times 3\frac{3}{4}$ in.

Signed.

The Duke was born in 1689 and died in 1700. His death let in our reigning House of Hanover. (556)

THOMAS FORSTER (*continued*)

MR. J. BULTEEL.

Half-length, viewed to the right, eyes looking to the left. Dark cloak, full cravat, long curly wig falling over the shoulders to the waist.

Plumbago on vellum. Oval, $3\frac{3}{8} \times 4\frac{1}{4}$ in.

Signed and dated 1699.

Exhibited at the Victoria and Albert Museum, 1916-17

From the Collection of John Fisher, Bishop of Salisbury. (598)

MISS MARY BULTEEL.

Half-length, viewed full, face to the left, eyes looking to the right. Open-necked bodice edged with lace, a satin mantle over her left shoulder; hair simply arranged in curls, a lock falling to each shoulder.

Plumbago on vellum. Oval, $3\frac{1}{2} \times 4\frac{1}{2}$ in.

Signed and dated 1700.

Exhibited at the Victoria and Albert Museum, 1916-17.

From the Collection of John Fisher, Bishop of Salisbury. (613)

MISS L. BULTEEL.

Half-length, viewed full, face to the left, eyes looking slightly to the right. Open-necked bodice edged with lace, a girdle with pearls about the waist, the sleeves caught up below the shoulder with strings of pearls. A satin cloak over the right arm brought round and falling over the left forearm. Hair simply arranged in curls, a curl falling over the left shoulder.

Plumbago on vellum. Oval, $3\frac{1}{4} \times 4\frac{1}{4}$ in.

Signed and dated 1700.

Exhibited at the Victoria and Albert Museum, 1916-17.

From the Collection of John Fisher, Bishop of Salisbury.
(599)

JAMES DRAKE. Political writer, temp. Queen Anne.

Nearly full face, turning slightly to the left and looking towards the spectator. He wears a heavy wig, which falls over his shoulders, a silk gown, and round his neck a cambric scarf.

Plumbago on vellum. In the original silver-gilt repoussé frame. Oval, $3\frac{1}{2} \times 4\frac{3}{8}$ in.

Signed and dated 1700.

THOMAS FORSTER (*continued*)

This drawing, which was engraved in 1707, is illustrated in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century'.

Exhibited at the Victoria and Albert Museum, 1914-17, and illustrated in the special Catalogue.

From the Pfungst Collection. (717)

MR. G. BULTEEL.

Half-length, viewed to the left, eyes looking full. Satin cloak across the right shoulder, long cravat with fringe ends. Full wig parted in the centre; one mass of curls falling in front over the left shoulder, another in back over the right.

Plumbago on vellum. Oval, $3\frac{3}{8} \times 4\frac{1}{4}$ in.

Signed and dated 1703.

Exhibited at the Victoria and Albert Museum, 1916-17.

From the Collection of John Fisher, Bishop of Salisbury. (612)

LORD HENRY SCOTT, aged 28.

Bust, viewed to the left, eyes full. Long cravat, hair to the shoulders.

Plumbago on vellum. Oval, $1\frac{1}{2} \times 1\frac{1}{4}$ in.

Drawn in 1704.

Signed.

A tiny but most exquisite drawing.

Lord Henry was the son of the Duke of Monmouth and Anne Scott, Countess of Buccleuch in her own right. In 1706 he was created Earl of Deloraine. (652)

GENERAL CROFTS.

Half-length, viewed full, face slightly to the right, eyes looking full. In full armour. White tie, long curly wig.

Plumbago on vellum. Oval, $4\frac{1}{4} \times 3\frac{9}{16}$ in.

Signed and dated 1707.

General Crofts was the natural son of James, Duke of Monmouth, and Eleanor Needham.

Exhibited at Brussels in 1912 and described in the Catalogue of the Exhibition; also at the Victoria and Albert Museum,

THOMAS FOSTER (*continued*)

1914-17, and illustrated in the special Catalogue. Described in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century'.

From the Paulton Collection. (185)

A DIVINE, name unknown.

Half-length, viewed to the right, eyes looking full. Black cloak, white tab collar. Curly wig to the shoulders.

Plumbago on vellum. Oval, $4\frac{7}{8} \times 3\frac{1}{2}$ in.

Signed and dated 1711.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

From the Hodgkins Collection. (525)

A DIVINE, name unknown.

Half-length, viewed to the right, eyes looking full. He wears a dark satin cape and hood about his shoulders, white tab collar, long curly wig.

Plumbago on vellum. Oval, $3\frac{5}{8} \times 4\frac{3}{4}$ in.

Signed and dated 1709.

The British Museum only contains two drawings by Forster. (755)

JEAN HONORÉ FRAGONARD

1732-1806

TWO HIGHLY FINISHED DESIGNS FOR SNUFF-BOXES.

The first represents a semi-nude female figure, holding wreaths in both hands, one of which she is about to place on the head of a sleeping Cupid.

The second represents a draped female figure, holding a garland. To the right a statue of a boy and a dog on a pedestal at the foot of which is a basin and ewer. Background of foliage.

Pencil on vellum. Circulars, diameter $2\frac{3}{8}$ in., and $2\frac{1}{4}$ in.

(305 and 305a)

FRENCH

Early part of the XVIIIth Century

JAMES EDWARD STUART, James III of England and VIII of Scotland, called by some 'The Old Pretender'.

Almost full length, in armour; viewed to the left, looking full face. He wears the blue ribbon of the Order of the Garter and the red collar of the Order of the Golden Fleece. Powdered hair in pigtail. Oval, $1\frac{1}{2} \times 1\frac{3}{4}$ in.

From the Lindsay Collection. (322)

Late XVIIIth Century

A LADY AND GENTLEMAN, names unknown.

Full lengths, representing a man in brown coat and knee-breeches leading a lady in a white dress through a garden. An altar with a fire burning up from two golden hearts (left), a tree and a temple in the background (right and left).

In sepia. Oval, $1\frac{5}{8} \times 2$ in. (153)

HEINRICH FRIEDRICH FÜGER

1751-1818

MADAME ELISABETH DE FRANCE.

Bust, viewed full face, powdered hair in curls. She wears a white cloak edged with lace and blue ribbon, secured over the breast with a blue bow, décolleté violet bodice and lace fichu. Oval, $1\frac{7}{8} \times 2\frac{3}{8}$ in.

This beautiful miniature of the heroic sister of Louis XVI is preserved in its original diamond frame. (7)

MARIA ELIZABETH, Princess of Baden and Duchess of Brunswick. Died 1805.

Half-length, turned slightly to the left, face to the left, eyes full. She is dressed in a white Empire gown with blue girdle, blue scarf about the shoulders, brown hair. Oval, $2\frac{1}{3} \times 2\frac{1}{2}$ in.

Füger was known as 'the Cosway of Vienna'. (689)

FULLER

FRANCES LEWIS, aged 50.

Half-length, viewed to the right, eyes looking full. Loose bodice edged with broad ribbon, lace fichu folded well up under her chin, lace mob-cap tied under her chin in a bow, dark hair parted in the centre.

Plumbago on vellum. Oval, $2\frac{1}{4} \times 2\frac{3}{4}$ in.

Signed and dated 1759.

Exhibited at the Victoria and Albert Museum, 1916-17.

(569)

THOMAS GAINSBOROUGH, R.A.

1727-88

DAVID GARRICK.

Bust, viewed to the right. Coat and waistcoat with lace cravat, hair in pigtail.

Sepia. Oval, $1\frac{1}{2} \times 1\frac{1}{4}$ in.

The technique of this little miniature is very remarkable.

(236)

MR. THORPE.

Three-quarters length, viewed to the left. His left hand is thrust in his waistcoat, a hat under his right arm, lace cravat, hair in pigtail.

Pencil on vellum. Oval, $6\frac{1}{2} \times 5$ in.

This is probably the finished study for a picture. (542)

DANIEL GARDNER

1750-1805

MRS. GWYN, 'the Jessamy Bride'.

Half-length, viewed slightly to the right. Green décolleté bodice with thin white scarf about the shoulders. Hair high *en pompadour*, small lace cap with black strings tied over the neck. Oval, $3\frac{1}{8} \times 2\frac{1}{2}$ in.

Probably painted whilst Gardner was working in Sir Joshua Reynolds's studio.

DANIEL GARDNER (*continued*)

Exhibited at Brussels in 1912 and illustrated in the Catalogue of the Exhibition.

This remarkably beautiful miniature is believed to be the only example of the Artist's in existence, apart from the six or seven miniatures still in the possession of Gardner's descendants. Goldsmith's 'Jessamy Bride' died at Weybridge in 1840, aged 86. (24)

GAUCI

JOHN PHILIP KEMBLE AS CORIOLANUS.

Half-length, viewed full, face to the left. He wears a black and white slashed doublet with lace collar and cuffs, an olive-green cloak lined in violet over his left shoulder. The left hand grasps the hilt of a sword, while the right holds a pair of white gloves. Short brown hair and side whiskers. In background, to the right, a crimson curtain, a column to the left. Rectangular, $3\frac{1}{2} \times 4\frac{3}{4}$ in.

Signed and dated 1817.

Painted in June 1817, when Kemble made his final appearance on the stage in 'Coriolanus'.

Gauci was guillotined in 1820. (9)

SIR BALTHASAR GERBIER

1591-1667

A GENTLEMAN, name unknown.

He is viewed to the right, eyes looking full. He wears a rich early Stuart costume, with a cloak brought round his waist and shoulder and falling over the right arm. The left hand rests on his hip, while the right holds a jewelled ornament suspended on a chain from his neck. Broad ruff collar and cuffs, hair brushed up from the forehead and falling to the ears. 'Aetatis' inscribed to the left of his head in the background; the numerals 'XXII' to the right. The whole contained in an ornamented circle (arms above) with circumscription, 'Au ciel io tonds los aislos cheminant sur la croix'; 'B. Gerbier fecit 1616' below.

Pen and ink on vellum. Oval, 4×3 in

Signed and dated 1616.

SIR BALTHASAR GERBIER (*continued*)

The arms on the miniature are Ag—a soltaire or in chief, an eagle displayed, arg.

Gerbier came to England in this same year (1616) and drew the miniature of Charles I, now in the Jones Collection at South Kensington Museum.

The present miniature is probably a portrait of one of the young nobles of the Court of James I.

Gerbier's miniatures are of the greatest rarity. Only five are recorded :—

1. Prince Charles (afterwards Charles I), drawn in 1616, now at South Kensington Museum.
2. Maurice of Orange, also drawn in 1616.
3. Frederick V of Bohemia.
(These two are at the British Museum.)
4. Henry, Duke of Gloucester (Pierpont Morgan Collection).
5. The present miniature. (595)

GERMAN

Early XIXth Century

A LADY, name unknown.

Half-length, viewed in profile to the left. Blue bodice with white fichu, lace collar and mob-cap tied under the chin.

Crayons on paper. Oval, 5×4 in. (528)

JAMES GILLRAY

1757-1815

THE ARTIST'S OWN PORTRAIT.

Half-length, viewed to the right, eyes looking full. Long coat, loose neck-cloth, curly wig in pigtail.

Pencil on paper. Rectangular, $4\frac{3}{4} \times 6$ in.

This is the original study for the miniature now in the National Portrait Gallery. (622)

JAMES GILLRAY (*continued*)

THE LAWYER AND MATRIMONY.

One represents a jovial face in profile to the left. When inverted it becomes a character of woe. The other, a man and a woman smiling at each other. When inverted they glare in anger.

Pencil on vellum. Ovals, measuring $6\frac{1}{2} \times 7\frac{3}{4}$ in.
(641 and 642)

JEAN GIRARDET

1707-78

A WOMAN, name unknown, aged 84.

Half-length, viewed full, face to the right, eyes looking full. Wide red shawl about her shoulders, blue sleeves, black cap with frilled lace lappets falling to the shoulders. She holds a brown book in her hands. Circular, diameter $2\frac{1}{2}$ in.

Signed.

Girardet worked almost entirely for Stanislaus, King of Poland. His miniatures are of great rarity.

From the Cooper Collection. (58)

JOHANN WOLFGANG VON GOETHE

1749-1832

CHARLOTTE VON STEIN, 'the beloved of Goethe'.

Bust, viewed in profile to the left. Bodice edged with falling ruffles, broad fichu. Fluffy hair to the ears, with a long curly lock falling over her shoulder.

Pencil on vellum. Circular, diameter $2\frac{1}{3}\frac{1}{2}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and illustrated in the special Catalogue.

This remarkably beautiful miniature by the Poet-Artist as well as that of the 'Youth' were purchased from a member of the Von Stein family. (246)

A YOUTH OF THE VON STEIN FAMILY.

Half-length, viewed in profile to the left. Coat with double cape, lawn cravat, short hair.

Pencil on vellum. Circular, diameter $2\frac{1}{3}\frac{1}{2}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (516)

HENDRICK GOLTZIUS

1558-1616

EGIDIUS VAN BREEN, the Engraver. Drawn in his thirty-second year.

Half-length, viewed full, face to the right. He wears a doublet with wide ruff, a high-crowned, wide-brimmed hat with a rosette at the side. Short wavy hair, pointed beard and moustache.

Plumbago on vellum. Rectangular, $2\frac{3}{4} \times 4$ in.

Dated 1592.

Exhibited at the Victoria and Albert Museum, 1917.

From the Collections of Van der Marck, D. Franken Dz, Van Gogh, and Sir Charles Eastlake. (502)

ROBERT, EARL OF LEICESTER.

Half-length, viewed to the right, eyes looking full. He wears a doublet with broad fur stole, soft ruff. Short wavy hair. Pointed beard and falling moustache.

Plumbago on vellum. Rectangular, $3\frac{1}{6} \times 2\frac{3}{4}$ in.

Signed and dated 1593.

Exhibited at the Victoria and Albert Museum, 1914-17, and illustrated in the special Catalogue.

From the Collections of Van der Marck, D. Franken Dz, Van Gogh, and Sir Charles Eastlake. (428)

DIRK FRISIUS, THE YOUNGER.

He is represented with a falcon on his right wrist, and about to mount the back of a big St. Bernard dog. He is dressed in brown doublet and hose, brown hat, white ruff. Tree and landscape in the background. Rectangular, $7\frac{1}{2} \times 5\frac{1}{2}$ in.

Painted (on copper) about 1596. This was engraved by Goltzius, and the various prints of it are very well known, but all of them present certain differences from the present portrait. (113)

FRANCISCO GOYA Y LUCIENTES

1746-1828

A CARDINAL INFANT OF SPAIN.

Half-length, viewed full. He wears a coat of cardinal red

FRANCISCO GOYA Y LUCIENTES (*continued*)

with lace frontals and wide lace collar to the shoulders, gold cross and chain round his neck, low-crowned sombrero with crimson feather and crimson lining; the broad brim is turned up on the left side. Short blond hair.

On a card. Rectangular, $3\frac{1}{2} \times 4\frac{1}{4}$ in.

This drawing was inspired by the portrait by Cuyp in the Städel Institute, Frankfurt. (88)

JAN VAN GOYEN

1596-1656

A VIEW OF RIJNSBURGH.

A Church surrounded with trees, seen across open country with a group of houses on the right.

Pencil and Indian ink on paper. Rectangular, $4\frac{1}{4} \times 3$ in. (681)

ANOTHER VIEW OF RIJNSBURGH.

A Church spire in the centre, surrounded by trees and open country. A house is on the right.

Pencil and Indian ink on paper. Rectangular, $4\frac{1}{4} \times 3$ in.

These two tiny views are of extraordinary beauty and fineness. They recall the much later and better-known miniatures by Van Blarenberghe. (682)

ANDREA GRAGLIA

Exhibited at the Royal Academy, 1777-91

LADY SETON.

Seated, half-length, viewed to the left. Simple white gown; her powdered hair, bound with a white scarf, falls in curls about her shoulders. Oval, $2\frac{1}{4} \times 3$ in.

Signed and dated 1796.

Exhibited at Glasgow in 1911, and at Brussels in 1912.

Graglia's miniatures are of great rarity. (93)

JOHN GREENHILL

1649-76

A GENTLEMAN AND HIS WIFE, names unknown.

The gentleman is viewed to the right, eyes looking to the left. Dark coat, square falling collar with tassels; hair parted in the centre and falling to the shoulders.

The lady is viewed to the left, eyes looking to the right. Décolleté bodice, hair parted in the centre, brought over the ears and gathered into a knot of curls behind; a row of tight curls over the forehead, a long curl falling upon each shoulder, pearl necklace; jewelled ear-rings, a gauze bow fixed to the right side of the head.

Indian ink on paper. Ovals, $4 \times 4\frac{7}{8}$ in. (413 and 413a)

JEAN BAPTISTE GREUZE

1725-1805

LA MARQUISE DE POMPADOUR.

Same in composition as Number 199 (see *post*) except that the rose is placed over the left breast.

Pencil on paper. Rectangular, $2\frac{9}{16} \times 2\frac{3}{8}$ in.

This exquisite miniature is probably the finished study for the crayon portrait of the Pompadour which is also in this Collection (see *post*, Drawings).

Exhibited at the Victoria and Albert Museum, 1914-17, and illustrated in the special Catalogue.

From George IV's and the Bridge Collections. (172)

WILLIAM GRIMALDI

1751-1830

THE DUKE OF WELLINGTON.

Half-length, viewed full, face to the right. In full uniform: scarlet coat, with high embroidered collar, gold braid and epaulettes. The ribbon of the Order of the Garter and the ribbon of another Order across his breast, the 'Golden Fleece' with other Orders round his neck, on his breast the

WILLIAM GRIMALDI (*continued*)

stars of six Orders; a gold-hilted sword at his hip. Short brown hair. The left arm is raised in gesture.

Enamel. Rectangular, $3\frac{1}{2} \times 4\frac{1}{2}$ in.

For this enamel the Artist had four sittings from the Duke at Apsley House.

Exhibited at the Royal Academy in 1815.

This is one of the most remarkable portraits of the Duke.
(189)

THE COUNTESS OF HARRINGTON with Lord Petersham and the Honble. Lincoln Stanhope.

She is seated, viewed to the right, on a green sofa with Lincoln Stanhope in her lap, dressed in a white frock and pink sash, a frilled cap with pink bow on his head. Lord Petersham peeps from behind the sofa on her right. She wears a white gown trimmed with lace and a lace fichu; a lace scarf about her powdered hair is secured under her chin in a bow; blue sash about her waist; a velvet band on her wrist. A black and white spaniel completes the group. A red curtain and a column in the background left and right. Rectangular, $4 \times 4\frac{3}{4}$ in. (654)

MASTER JOHN BUNBURY.

Bust, viewed full, face to the left. He wears a brown coat, white waistcoat and frilled collar, brown hair, cut short. Oval, $2\frac{1}{4} \times 2\frac{5}{8}$ in.

This is a miniature version of Sir Joshua Reynolds's well-known portrait of the boy. (183)

PIERRE ADOLPHE HALL

1739-94

A YOUNG LADY, name unknown.

She is viewed to the right, head inclined slightly to the left. She wears a dark habit with broad peaked collar and lapels, to one of which is pinned a bouquet of flowers. White fichu. Light hair falling in heavy curls to shoulders.

On paper. Circular, diameter $3\frac{1}{2}$ in.

This very beautiful drawing is the finished study for an important miniature. (304)

PIERRE ADOLPHE HALL (*continued*)

A LADY, name unknown.

Half-length, viewed to the right, head to the left and slightly inclined to the left. Her right arm rests on a pedestal and in her left hand she holds a white dove. She is dressed in a white décolleté bodice, with short sleeves edged with gold and pearls, gold silk girdle, ornamented with sapphires. A wreath of roses about her powdered hair. Oval, $1\frac{3}{4} \times 2\frac{1}{8}$ in. (587)

GEORGE PERFECT HARDING

1778-1853

JOHN OVERTON.

Almost half-length, viewed to the right. Stiff tab collar, curly wig to the shoulders, a cloak across the left arm.

Indian ink on paper. Oval, 3×4 in.

Signed and dated 1800. (535)

H. J. HARDING

Exhibited at the Royal Academy, 1823-25

HELENA FOURMENT, Rubens's Wife.

Bust, viewed to the left, eyes looking to the right. Décolleté bodice with scarf about the shoulders, pearl drops in the ears, short curly hair, wide-brimmed hat with plumes.

Pencil on paper. Oval, $5 \times 5\frac{3}{4}$ in.

Signed and dated 1824. (178)

GEORGE HENRY HARLOW

1787-1819

LORD BYRON.

Almost half-length, viewed to the left, head in profile to the left. Drab high-collared coat and waistcoat. He wears the pointed collar that was named after him. Short brown curly hair.

Water-colour on paper. Oval, $3\frac{3}{4} \times 5$ in.

GEORGE HENRY HARLOW (*continued*)

This, the most famous of the portraits of the Poet, was painted in 1815 and engraved the same year.

It is framed in Newstead Abbey oak, and was given by Byron to his close friend, R. B. Hoppner (the English Consul at Venice), in 1821. *See inscription on the back of the frame ; also letters from Mr. John Murray ; and the various engravings of the miniature.* R. B. Hoppner was the son of John Hoppner, R.A., and the subject of one of Byron's poems.

Exhibited at the Burlington Fine Arts Club in 1889. (220)

THE EARL OF CHARLEVILLE.

Bust, viewed to the left. High-collared coat, thick wavy hair brushed up on the head.

Pencil, heightened with colour, on paper. Oval, $3\frac{1}{2} \times 4\frac{1}{4}$ in.

Exhibited at the Victoria and Albert Museum, 1916-17.
(591)

THE HONBLE. LYDIA BYRON.

Half-length, viewed in profile to the left. Décolleté bodice with wide ruff collar, a string of pearls about the neck. Her hair is dressed high *en pompadour* and adorned with a small tiara.

Pencil, heightened with colour, on paper. Oval, $2\frac{1}{2} \times 3\frac{3}{4}$ in.

Exhibited at the Victoria and Albert Museum, 1916-17.
(590)

CHARLES HAYTER

1761-1835

MATTHEW CONSETT.

Seated, half-length, viewed in profile to the left. High-collared coat, stiff cravat and stock, hair in pigtail.

Pencil on vellum. Oval, $3\frac{1}{8} \times 4\frac{1}{4}$ in.

Signed and dated 1802. (283)

CHARLES HAYTER (*continued*)

A LADY AND GENTLEMAN, names unknown.

The lady is viewed in profile to the right, wearing a black décolleté bodice. Dark brown hair arranged in curls over the forehead, a lock falling to the shoulder; red hoop ear-rings. The gentleman in profile to the left with black coat, white poke collar and cravat, brown side whiskers and hair brushed forward.

Crayons on paper. Oval, $3\frac{7}{8} \times 5$ in. (313 and 314)

GEORGE HAYTER (afterwards Sir George), in his seventh year.

Half-length, viewed full. Loose white jacket, high-crowned hat, short blond hair.

Pencil, heightened with colour, on paper. Oval $2\frac{3}{4} \times 3\frac{1}{4}$ in.

Drawn in 1799.

Exhibited at the Victoria and Albert Museum, 1916-17.

Sir George succeeded Sir David Wilkie as Painter-in-Ordinary to Queen Victoria. (605)

JOHN HAZLITT

1767-1837

MISS HAZLITT. The sister of the Essayist.

Half-length, turned slightly to the right, face to the right. She wears a simple bodice of white with wide white fichu. Brown curly hair. Oval, $3 \times 3\frac{5}{8}$ in.

Signed on the reverse.

Exhibited at South Kensington Museum in 1865, and at Brussels in 1912. Described in the Brussels Exhibition Catalogue.

This and the miniature in the Pierpont Morgan Collection prove Hazlitt to be a miniaturist of the very highest rank.

(151)

SAMUEL TAYLOR COLERIDGE.

Almost half-length, viewed to the left. He wears a green coat and white waistcoat spotted with blue, white neck-cloth, brown hair falling to the shoulders.

Water-colour on paper. Oval, $4\frac{1}{4} \times 5$ in.

JOHN HAZLITT (*continued*)

This portrait probably dates from about 1794. It does not appear to have been engraved. Hazlitt's brother William, the Essayist, and Coleridge were very intimate friends. (11)

WILLIAM WORDSWORTH.

Bust in profile to the left. Brown coat, white cravat, short brown hair.

Water-colour on paper. Oval, $4\frac{3}{4} \times 5\frac{3}{4}$ in.

This, like the Coleridge portrait, dates from about 1794, or perhaps a little earlier.

It is believed to be the earliest extant portrait of the Poet. (649)

NICHOLAS HILLIARD

1537-1619

QUEEN ELIZABETH.

Full length, viewed full. She wears a gorgeous costume of the period, consisting of a voluminous bell-shaped skirt and over-skirt, pointed bodice and puff sleeves; point lace ruff and jewelled cap. The left hand is held to the breast, while the other holds a fan.

Silver-point and wash on paper. Rectangular, $5\frac{1}{2} \times 4\frac{1}{2}$ in.

This highly important drawing closely resembles the original design for the Great Seal of Elizabeth which was engraved in 1586. (358)

WILLIAM HOGARTH

1697-1764

A YOUNG LADY, name unknown.

She is represented half-length, seated before an oval mirror with her back to the spectator, so that a portrait of her face is reflected in it. She is dressed in a bright blue dress with lace collar. Over her brown hair, arranged in neat curls falling to the neck, she wears a lace cap, tied at the back with a small pink bow. A piece of lace hangs from the back of the chair in which she sits. In the background a yellow curtain. Oval, $2 \times 2\frac{3}{8}$ in.

A very remarkable miniature. I have seen nothing at all like it. (527)

HANS HOLBEIN

1493-1543

JAMES THE FIFTH OF SCOTLAND.

Head and shoulders to the left, wearing a breastplate. High-collared coat and ruff, hair falling to the ears, small beard; unornamented round cap. He wears the collar of the Order of the Golden Fleece, which was conferred on him by the Emperor Charles V in 1535.

See contemporary inscription on the reverse.

Indian ink wash on paper. Rectangular, $3\frac{1}{4} \times 4\frac{1}{8}$ in.

From the Collection of the Earl of Arundel and Norfolk (1586-1646). (1441)

WENCESLAUS HOLLAR

1607-77

EDWARD VI, after Holbein.

Half-length, viewed full. He wears a doublet and sash, long sleeves with frilled cuffs. A cape is fastened with a jewelled clasp to his left shoulder. Tight-fitting cap, over which he wears a hat with an ostrich plume. The left hand holds a rattle, the right is raised in gesture.

Plumbago on paper. Rectangular, 10×8 in.

This is the original drawing for the famous engraved portrait published in 1650.

Exhibited at Brussels in 1912 and fully described in the Catalogue of the Exhibition.

I believe this to be the finest extant of Hollar's drawings.

From the Butler Collection. (136)

HENRY FITZALAN, TWELFTH EARL OF ARUNDEL.

Bust, viewed in profile to the left. He wears a full-sleeved coat with a cape, a ribbon with pendant Order round his neck; standing collar, pointed beard and moustache, short hair, flat cap with a plume.

Plumbago on paper. Circular, diameter $4\frac{1}{8}$ in.

WENCESLAUS HOLLAR (*continued*)

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

Hollar lived in the family of the Earl of Arundel and Norfolk for many years.

From the Collections of the Earl of Arundel and Norfolk (1586-1646) and Thane. (30)

STEFANO DELLA BELLA, the famous Engraver.

Half-length, viewed in profile to the right, face to the right, eyes looking full. He wears a loose cloak. The left hand raised in gesture. Hair in curls to the shoulders, small pointed beard and moustache.

Plumbago on paper. Rectangular, $5\frac{1}{8} \times 4\frac{5}{8}$ in.

Exhibited at the Victoria and Albert Museum, 1916-17. (480)

ROBERT HOME

1751-1834

MAJOR-GENERAL SIR ARTHUR WELLESLEY, K.B., afterwards the Duke of Wellington.

Almost half-length, viewed to the right. In uniform with the ribbon and star of the Order of the Bath. Black stock, short hair.

Pencil and sepia on paper. Rectangular, $5\frac{3}{4} \times 7\frac{1}{4}$ in.

Drawn in India in 1804 or 1805. This is the original study for the well-known picture, which was the first engraved portrait of Wellington. Home also painted a portrait of the Marquess Wellesley whilst in India. (467)

HORACE HONE

1756-1825

GEORGE SAVILE, JUNR.

Bust, viewed to the right, looking full. He wears a purple coat, white waistcoat and cravat secured with a brooch. Powdered wig. Oval, $1\frac{1}{4} \times 2\frac{5}{8}$ in.

Signed and dated 1782. (310)

HORACE HONE (*continued*)

MRS. BUTLER.

Bust, viewed almost full face. She wears a violet bodice covered by a white fichu edged with lace. Gold chain about her neck, white turban with a circlet of pearls, powdered hair. Oval, $2\frac{1}{8} \times 2\frac{5}{8}$ in.

Signed and dated 1796.

Exhibited at Brussels in 1912.

Hone's finest miniatures (of which this is one) were painted before he left Dublin for London in 1800. He was a son of Nathaniel Hone.

From the Dunn-Gardner Collection. Noted in Strickland's 'Dictionary of Irish Artists', vol. i., page 510. (109)

NATHANIEL HONE

1718-84

A CLERGYMAN, name unknown.

Bust, viewed to the right, looking full. Black cassock, stole, white tabbed clerical collar, powdered wig.

Enamel. Oval, $1 \times 1\frac{1}{4}$ in.

Signed and dated 1760. (38)

A LADY, name unknown.

Bust, viewed to the left. She wears a light grey décolleté bodice edged with lace and pearls with a larger pearl pendant in centre. In her hair—powdered in front, with brown curls falling to the neck at the back—she wears a multi-coloured jewelled ornament.

Enamel. Oval, $1\frac{1}{4} \times 1\frac{1}{2}$ in.

Signed and dated 1762. (17)

MR. PITT. A member of the Chatham family, but the exact name is unknown.

Almost half-length, viewed to the right. He wears a light yellow double-breasted coat with blue lapels embroidered in silver. White cravat, powdered wig.

Enamel. Oval, $1\frac{1}{4} \times 1\frac{5}{8}$ in.

Signed and dated 1750.

From the Schloss Collection.

Hone was born in Dublin in 1718, and died in London in 1784. (418)

JOHN HOPPNER, R.A.

1758-1810

MISS BERIDGE.

Half-length, face to the right, looking to the right. She wears a white décolleté bodice, and pale blue fillet about her powdered hair. Red curtain in background. Oval, $1\frac{7}{8} \times 2\frac{3}{8}$ in.

Exhibited in Brussels in 1912 and described in the Exhibition Catalogue.

From the Barnard Collection.

(118)

LADY CHARLOTTE PERCY.

Half-length, looking to the left. She wears a simple white décolleté bodice and pale blue sash. Her powdered hair is bound with a white turban. Rectangular, $3 \times 3\frac{3}{4}$ in.

This miniature is believed to be the finished study for the well-known picture painted in 1794. The picture is now in the possession of the Duke of Northumberland.

Only two other miniatures besides the two in this Collection can with certainty be ascribed to Hoppner, one of which is in the Pierpont Morgan Collection. (288)

CHRISTIAN HORNEMAN

1765-1844

PRINCE RUPERT (?).

Bust, viewed to the right, eyes full. He wears a grey doublet with broad, falling lace collar, the red ribbon of an Order across his breast. Brown hair parted in centre and falling in curls to the shoulders. Oval, $1\frac{1}{4} \times 1\frac{1}{2}$ in.

Very little is known of this Danish Miniaturist.

(468)

JOHN HOSKINS, SENR.

flourished 1630-64

THOMAS, LORD FAIRFAX. The Parliamentary General.

Half-length, in armour, viewed to the left, eyes looking to the right. Short lace cravat. Soft dark brown hair falling over the shoulders, moustache, small tuft under lower lip.

On vellum. Oval, $2\frac{3}{8} \times 1\frac{3}{4}$ in.

This important miniature is enclosed in a remarkably beautiful contemporary enamel frame. (237)

JOHN HOSKINS, SENR. (*continued*)

HENRIETTA MARIA, Queen of Charles I.

Half-length, viewed to the left, eyes looking right. She wears a white décolleté bodice decorated with pearl and topaz clasps; pearl drops secured to the ears with pink bows, pearl necklace, pearls in her hair, which is parted in a circle round the forehead and disposed in heavy clusters of tight curls over the ears with a fringe of curls over the brow.

Plumbago and crayons on paper. Rectangular, $7 \times 8\frac{1}{2}$ in.

In the original tortoiseshell frame.

A superb portrait recalling that of the Countess of Dysart, by Hoskins, at Ham House. (349)

OZIAS HUMPHRY, R.A.

1742-1810

ELIZABETH LINLEY, afterwards Mrs. R. B. Sheridan.

Half-length. She is represented in profile to the left, dressed in white bodice with sleeves and blue girdle. Her brown hair, which falls in curls upon the shoulders, is bound up with a white scarf tied in a bow at the top of the head.

Pencil, heightened with colour, on paper. Oval, $2\frac{3}{4} \times 3\frac{3}{8}$ in.

Exhibited at the Victoria and Albert Museum, 1916-17.

Humphry lodged with the Linleys at Bath. At the period of this miniature Miss Linley was at the zenith of her beauty. (54)

GEORGE ROMNEY.

Bust, viewed to the right, eyes full. Deep plum-coloured coat and plain white neck-cloth, brown hair. Oval, $1\frac{1}{4} \times 1\frac{1}{2}$ in.

Exhibited at Brussels in 1912 and described in the Exhibition Catalogue.

Humphry and Romney were very close friends, and both studied in Italy from 1773 to 1775. Romney painted the portrait of Humphry now at Knole. (139)

WARREN HASTINGS.

Bust, viewed to the right, looking full. He wears a blueish-green coat, white waistcoat edged with gold, white neck-cloth, powdered hair. Oval, $1\frac{1}{4} \times 1\frac{7}{8}$ in.

Humphry visited India in 1784, and the present miniature probably dates from this visit. (37)

OZIAS HUMPHRY, R.A. (*continued*)

JOHN FLAXMAN, R.A.

Bust, face to the left, looking left. Brown hair falling about his shoulders. He wears a green coat, white waistcoat with pearl buttons and white cravat. Oval, $1\frac{5}{8} \times 2$ in.

Exhibited at Brussels in 1912 and illustrated in the Exhibition Catalogue. (This was erroneously catalogued as the work of Bone.)

A most beautiful miniature depicting Flaxman as a youth. From the Addington and Falcke Collections.

These four miniatures are fully described and illustrated in Williamson's 'Life of Humphry'. (53)

JEAN BAPTISTE ISABEY

1767-1855

A GENTLEMAN, name unknown.

Bust, viewed to the right, looking to the left. He wears a slate-coloured coat, lace cravat, powdered hair. Oval, $1\frac{5}{8} \times 2$ in.

Painted about the year 1790. (87)

LADY CHICHESTER.

Bust, turned to the left, head inclined slightly to the right, face to the right. She is represented nude, clasping to her breast flowing draperies of blue and white, edged with gold. Brown hair in curls bound up with a blue fillet. Oval, $3 \times 3\frac{3}{4}$ in.

From Lord Chichester's Collection. (489)

JOHN JACKSON, R.A.

1778-1831

CHARLES MATHEWS, the Actor.

Head and shoulders, viewed to the right, eyes looking full. High-collared coat, poke collar and white cravat.

Pencil on paper. Rectangular, $4\frac{3}{4} \times 3\frac{1}{4}$ in. (592)

MARIE VICTOIRE JACQUOT

1778-1855

A LADY, name unknown.

Bust, viewed to the left, eyes looking down, décolleté bodice.
Hair dressed high in curls and bound with a narrow fillet,
two locks falling to the shoulders.

Pencil on paper. Circular, diameter $2\frac{1}{2}$ in.

Signed 'Marie'. (517)

LE BOUX DE LA BAPAUMERIE.

Bust, viewed in profile to the left. Wearing his magisterial
robes with the ribbon of an Order across his breast. Frilled
cravat, wig in pigtail.

Pencil on paper. Circular, diameter $2\frac{1}{6}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17,
and described in the special Catalogue. (339)

JOSEPH MONIN, BISHOP OF SEDAN.

Bust, viewed in profile to the left. Wearing a soutane and
black tab collar, a crucifix on his breast. Short hair, skull cap.

Pencil on paper. Circular, diameter 3 in.

Signed and dated 1798.

Exhibited at the Victoria and Albert Museum, 1914-17,
and described in the special Catalogue. (290)

H. DE JANVRY

Exhibited at the Royal Academy, 1798-1800.

MRS. FITZHERBERT.

Bust, viewed in profile to the left. Décolleté bodice with
fichu. She wears a turban, from under which her hair falls in
a fringe of curls.

Signed HJ and dated 1796.

A most delightful miniature *en grisaille*. Oval, $2\frac{1}{4} \times 3$ in.
George IV married Mrs. Fitzherbert in 1785. In 1803 she
left him.

Exhibited at Brussels in 1912. (100)

H. DE JANVRY (*continued*)

THE PRINCE OF WALES, afterwards George IV.

Bust, to the left, in uniform. High collar and epaulettes, the Star of the Order of the Garter on his breast. Frilled cravat, powdered hair in pigtail.

Painted *en grisaille*. Circular, diameter $2\frac{1}{4}$ in.

Signed *HJ* and dated 1793.

The companion portrait to Mrs. Fitzherbert. (68)

A GENTLEMAN, name unknown.

Bust, in profile to the right. High-collared coat, wig in pigtail.

Painted *en grisaille*. Circular, diameter $2\frac{3}{8}$ in.

Signed and dated 1794. (566)

A LADY, name unknown.

Bust, in profile to the left. Décolleté bodice with fichu. Her curly hair is bound with a scarf, which falls in a loop at the back.

Painted *en grisaille*. Circular, diameter $2\frac{1}{4}$ in.

Signed and dated 1794.

De Janvry's miniatures were until quite recently ascribed to Hoppner. (567)

PHILIP JEAN

1755-

A NAVAL OFFICER, name unknown.

Half-length, viewed to the left. He wears a naval uniform with brass buttons, gold braid and epaulettes, white frilled cravat, powdered hair in pigtail. Oval, $2\frac{3}{8} \times 2\frac{7}{8}$ in. (102)

THE PRINCE OF WALES, afterwards George IV.

Bust, viewed to the left. He wears a blue, high-collared coat, white waistcoat with pearl buttons and under collar of blue, edged with pink. White cravat tied in a bow, powdered hair. Oval, $2\frac{1}{2} \times 3$ in.

Jean also painted George III, the Duke of Clarence, and other members of the Royal Family. His work is often confounded with Cosway's—it certainly equals it.

From the Sanderson Collection. (129)

CHARLES JERVAS

1675-1739

THOMAS MURPHY.

Half-length, viewed to the right, eyes looking full. Open coat, white waistcoat, light lawn stock, a small turban on his head.

Plumbago on vellum. Oval, $4\frac{1}{16} \times 3\frac{1}{16}$ in.

Drawn in Jamaica in 1733.

Exhibited at the Victoria and Albert Museum, 1914-17, and illustrated in the special Catalogue. (78)

A. JOHNS

1776-1858

MISS PATTY FARRELL.

Half-length, viewed almost full. She wears a simple white décolleté gown with short sleeves. Her lightly powdered hair is bound with a white scarf. Oval, $2\frac{3}{8} \times 3$ in.

Signed and dated 1798.

Exhibited at Brussels in 1912.

Very little seems to be known of this Miniaturist. (5)

ARFVID KARLSTEEN

1647-1718

PRINCE RUPERT, nephew of Charles I.

Half-length, viewed to the left, eyes looking full. In full armour, a cloak over his left arm. Frilled cravat, curly hair to the shoulders.

Plumbago on vellum. Oval, $2\frac{3}{16} \times 1\frac{21}{32}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (350)

ANGELICA KAUFFMANN, R.A.

1741-1807

MARIA COSWAY.

Seated, half-length, viewed to the left, eyes looking to the right. Close-fitting bodice with big sleeves. She wears a turban, one band of which falls forward over her right shoulder.

Pencil, heightened with colour, on paper. Oval, $2\frac{1}{2} \times 3\frac{1}{2}$ in.

Exhibited at Brussels in 1912 and described in the Exhibition Catalogue.

This is a particularly interesting portrait of Mrs. Cosway, because it was due to Angelica Kauffmann that she left Florence and settled in England. (106)

THOMAS KERRICH

1747-1828

WILLIAM PITT, drawn when he was a student at Cambridge in 1776.

Half-length, viewed to the right. In his Undergraduate's gown, hair in pigtail.

Pencil on vellum. Oval, $3\frac{3}{4} \times 2\frac{7}{8}$ in.

An account of Kerrich, who was Pitt's close friend at Cambridge, is given in the 'Dictionary of National Biography'. This drawing is four years earlier than any of the engraved portraits of Pitt.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

A portrait of the highest interest. (311)

ADÉLAÏDE LABILLE-GUIARD

1749-1803

VOLTAIRE.

Bust, viewed full. Pale blue coat edged with gold, lace cravat, powdered wig in pigtail. Oval, $1\frac{1}{8} \times 1\frac{1}{4}$ in. (186)

J. LACON

flourished middle of the XVIIIth Century

MISS SARAH VERNEY.

Half-length, viewed to the right, eyes looking to the left. White lace bodice with bow in front, pearl necklace, brown hair brushed back from the forehead and tied at the back with a small blue bow. Oval, $1\frac{3}{8} \times 1\frac{3}{4}$ in.

Signed and dated 1756.

Exhibited at Brussels in 1912 and illustrated in the Exhibition Catalogue. (40)

A GENTLEMAN, name unknown.

Bust, viewed to the right. Blue coat with red collar, white waistcoat, brown hair in pigtail. Oval, $1\frac{1}{8} \times 1\frac{1}{4}$ in.

Signed and dated 1760.

Nothing appears to be known of this Miniaturist, except that he owned a puppet-show at Bath. (403)

JACQUES LAUDIN OF LIMOGES

1627-95

LOUIS XIV AND MARIA THERESA.

The King is represented dressed in a blue coat edged with gold braid, long white cravat, brown wig to the shoulders. The Queen wears a red bodice edged with lace, over which is draped a brown mantle edged with ermine; high starched cap with veil falling down the back, one fold of which she holds in her right hand; jewelled necklace and cross.

Enamels, forming a purse. Ovals, each measures $2\frac{1}{8} \times 2$ in. *Signed.* (551)

SIR THOMAS LAWRENCE, P.R.A.

1769-1830

THE PRINCESS OF WALES, afterwards Queen Caroline.

Almost half-length, viewed to the right, face looking full. She wears a black bodice with a white ruff; white hat with long ostrich plumes. Brown curly hair. Oval, $3\frac{1}{4} \times 2\frac{7}{8}$ in.

Signed.

SIR THOMAS LAWRENCE, P.R.A. (*continued*)

This miniature was without doubt painted in 1801, whilst Lawrence was staying with the unfortunate Princess at Montague House. Lawrence was one of those who were subsequently charged with having been too intimate with the Princess; he was, however, acquitted by the Royal Commissioners.

Exhibited at Brussels in 1912. (28)

MRS. SIDDONS.

Bust, viewed full. Narrow collar; her curly hair bound with a scarf tied under the chin.

Pencil, heightened with colour, on paper. Circular, diameter 15 in.

The engraving from this miniature is very well-known. (273)

WILLIAM PITT.

Seated, half-length, viewed in profile to the left. High-collared coat, frilled cravat, hair uncurled and tied in pigtail.

Pencil on paper. Rectangular, $6\frac{1}{2} \times 5$ in.

This is the original study made by Lawrence (when staying, in company with Pitt, at Stanmore) for the famous portrait now at Windsor. See explanatory letter from Dr. Bloxam, Lawrence's nephew, on the reverse.

Exhibited at the Victoria and Albert Museum, 1916-17.

From the Bloxam Collection. (365)

MISS GRANT OF GRANT.

Head and shoulders, viewed to the left, head slightly inclined to the left. Frill-edged bodice lightly sketched in, curly hair bound with a white scarf and falling down her back.

Pencil, heightened with colour, on paper. Oval, $6\frac{1}{2} \times 4\frac{5}{8}$ in.

Exhibited at the Victoria and Albert Museum, 1916-17. (176)

A GIRL, name unknown.

Bust portrait, viewed to the left, eyes looking to the right. Nude shoulders, short brown hair.

Crayons on paper. Oval, $2\frac{7}{8} \times 3\frac{5}{8}$ in. (179)

SIR THOMAS LAWRENCE, P.R.A. (*continued*)

CAPTAIN HILLIER AND MISS HILLIER.

Half-lengths, viewed in profile to the left. The lady wears a richly frilled mob-cap, festooned bodice and fichu, a ribbon round her neck. Captain Hillier is in uniform with epaulettes. An elaborate head-dress with plumes and ribbons; long curly hair.

Both are in pencil on vellum. Oval, $4\frac{3}{8} \times 3\frac{1}{4}$ in. and $3\frac{7}{8} \times 3$ in.

Exhibited at the Victoria and Albert Museum, 1917.

From the Collection of Miss Walcot, Lawrence's grand-niece. (662 and 663)

CHARLES ÉTIENNE LE GUAY

1762-1840

OCTAVE HENRI GABRIEL SEGUR, famous Chemist.

Bust, viewed in profile to the right. Dress open at the neck; short curly hair.

Pencil on paper. Oval, $2\frac{3}{8} \times 3\frac{1}{8}$ in. (618)

BERNARD LENS

1682-1740

GEORGE FREDERICK HANDEL.

He is represented almost full length, viewed to the left, seated, with legs crossed, beneath a tree in a wood. His right arm leans on a rock, while his left rests on his hip. He holds a hautboy. A book of music lies beside him. He wears a long yellow coat open at the cuffs, showing the white under-sleeve, and a blue mantle flung across his knees. Red stockings, long powdered wig to the shoulders; white cravat. Rectangular, $7 \times 5\frac{1}{2}$ in.

This is the earliest known portrait of the Composer, and probably dates from about the year 1710.

Exhibited at Brussels in 1912 and described in the Exhibition Catalogue. (27)

BERNARD LENS (*continued*)

MARY QUEEN OF SCOTS.

Bust, viewed to the left, eyes looking to the right. White upright ruff, necklace of pearls and jewels. Her light brown hair is brushed back from the forehead and confined in a black cap edged with lace.

In a frame of the period with a portrait of Our Blessed Lady at the back. Oval, $2\frac{1}{8} \times 1\frac{7}{8}$ in.

This miniature belonged to the Countess of Dorchester, from whom it passed into the Colyear-Dawkins Collection. It was most probably originally in the possession of James II.

(477)

A GENTLEMAN, name unknown.

Bust viewed to the left. Blue slashed coat trimmed with red in front, small lace collar, brown hair falling to the shoulders. Oval, $1\frac{1}{8} \times 1\frac{1}{16}$ in.

(352)

PRINCE CHARLES EDWARD STUART. 'Bonnie Prince Charlie'.

He is represented half-length, viewed to the right, eyes looking to the left. Unbuttoned coat, waistcoat edged with lace, cravat secured with black ribbon; short hair; black hat edged with lace and ornamented with a feather and jewelled pin.

Plumbago on vellum. Oval, $2\frac{1}{4} \times 3$ in.

Exhibited at Glasgow in 1911, and at Brussels in 1912. Described in the Brussels Exhibition Catalogue.

It is a curious coincidence that Lens was drawing-master to the 'Butcher' Duke of Cumberland.

(90)

A LADY, name unknown.

Half-length, viewed full, face to the left. Blue décolleté bodice edged with lace, a lace scarf over her right shoulder, caught at the bosom in a bow. Her brown hair is bound with pearls; a string of pearls about the neck and pending to the bosom.

On copper. Oval, $5 \times 4\frac{7}{8}$ in.

(33)

LADY LOVELACE, wife of John, Lord Lovelace, Governor of New York, 1708-9.

Half-length, viewed to the left. Décolleté bodice. Her hair is parted in the centre and disposed in long locks falling upon each shoulder.

Plumbago on vellum. Oval, $1\frac{3}{4} \times 1\frac{1}{2}$ in.

(571)

ANDREW BERNARD LENS

1713-70

A BOY.

Half-length, viewed to the right, eyes looking to the left.
 Costume of the period; long curly wig.

Plumbago on vellum. Oval, $2\frac{1}{8} \times 2\frac{1}{2}$ in. (83)

PETER PAUL LENS

flourished first half of the XVIIIth Century

CATHERINE LENS, his mother.

Half-length, viewed almost full. She wears a brown décolleté bodice edged with white; over this is a blue scarf striped with red, which she holds together with her right hand. Brown hair falling in a long wave over the left shoulder. Oval, $3 \times 2\frac{1}{4}$ in.

Signed and dated 1729. (357)

LEONE LEONI

1509-92

FERRANTE GONZAGA, Prince of Molfetta.

Bust, viewed in profile to the left, in richly ornamented armour with a lion's head on the shoulder. Beard and moustache, short hair.

Pen and ink on paper. Circular, diameter 9 in.

This very remarkable portrait, which dates from 1555 or 1556, is the original study for the famous medallion portrait. This medallion of Ferrante Gonzaga is regarded as Leoni's masterpiece.

From Dr. Wellesley's Collection. (245)

R. LE LOUP

circa 1700

VIEW OF AIX-LA-CHAPELLE.

Representing a street lined on either side by arched arcades. The famous fountain of 'hot water' is represented by a small building projecting into the street in the middle distance to the right. Four figures are seen in the foreground.

Plumbago on vellum. Rectangular, $3\frac{3}{4} \times 5\frac{1}{2}$ in. (676)

JEAN JACQUES ANDRÉ LE VEAU

1729-85

LA MARQUISE DE CAUX.

Bust, viewed in profile to the right. Frilled fichu, mob-cap.

Pencil on vellum. Rectangular, $4\frac{3}{4} \times 6\frac{1}{2}$ in.

Signed and dated 1783.

(345)

JAN LIEVENS

1607-74

THE EARL OF ESSEX (?).

Half-length, viewed almost full. He wears a close-fitting doublet with a sash round the waist; square falling collar reaching to the shoulders and tied in loops over a jewelled clasp, straight hair parted in the centre and falling to the ears, small beard and moustache.

Plumbago on vellum. Oval, $2\frac{3}{4} \times 2\frac{1}{8}$ in.

In the original richly tooled leather case.

A superb miniature.

(298)

JOHN LINNELL, SENR.

1792-1882

JOHN CONSTABLE, R.A.

Bust, viewed to the left, eyes looking full. Black coat, white cravat, dark brown hair and side whiskers. Oval,

$1\frac{7}{8} \times \frac{1}{2}$ in.

(476)

DAVID LOGGAN

1635-93

CARDINAL MAZARIN.

Half-length, viewed to the right, eyes looking full. He wears a soutane and cape, broad falling collar with tassels. Hair in curls to the shoulders, skull cap, the familiar beard and moustache.

Plumbago on vellum. Oval, $6\frac{1}{2} \times 5\frac{1}{8}$ in.

Signed and dated 1659.

L

DAVID LOGGAN (*continued*)

This portrait was formerly in the possession of the notorious Duchess of Mazarin, and was discovered in an old house at Chelsea within a stone's throw of the Duchess's former residence there.

Exhibited at Brussels in 1912, and at the Victoria and Albert Museum, 1914-17, and described in the Catalogues of the Exhibitions.

Figured and described in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century'.

The finest of Loggan's drawings that I have ever seen. (97)

MRS. PERWICK.

Half-length, viewed slightly to the right, eyes looking full. Tight-fitting bodice with slashed sleeves. A very rich lace fichu is brought horizontally across the bosom and covers the shoulders; small head-dress covered with a dark scarf folded under the chin.

Plumbago on vellum. Oval, $4\frac{3}{4} \times 3\frac{1}{2}$ in.

Signed and dated 1665.

Exhibited at Brussels, 1912, and described in the Catalogue of the Exhibition. Also exhibited at the Victoria and Albert Museum, 1914-17, and figured in the special Catalogue.

Described in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century'.

Mrs. Perwick was a famous Singing Mistress at this period.

The drawing of the lady's lace bodice surpasses any pencil work that I can recall. (103)

RALPH BATHURST (?)

Half-length, viewed to the right. In black gown. Square falling collar, hair in curls to the shoulders.

Plumbago on vellum. Oval, $4\frac{7}{8} \times 3\frac{1}{16}$ in.

Signed and dated 1681.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (317)

DAVID LOGGAN (*continued*)

CHARLES II.

Half-length, viewed to the right, eyes looking to the left. He wears a wide ermine cape. The George of the Order of the Garter about his neck. Stiff lace cravat with tassels, long wavy hair to the shoulders, small moustache.

Pen and ink on vellum. Oval, $3\frac{3}{4} \times 5$ in. (507)

CHARLES II.

Bust, viewed full. Long wig to the shoulders, lace cravat. Two other slight 'trials' for portraits are sketched on the paper. Oval, $6\frac{7}{8} \times 5\frac{1}{2}$ in.

This slight sketch was found at the back of Loggan's portrait of Cardinal Mazarin, and is doubtless a rough sketch for his well-known portrait of the King.

The Rijks Museum contains several of Loggan's prints but none of his drawings. (99)

GIOVANNI DOMENICO LOMBARDI

1682-1752

PEG WOFFINGTON, the Actress.

Bust, viewed to the right, looking full. She wears a blue décolleté bodice edged with white and partly covered with a magenta scarf, frilled mob-cap brought round under the chin and bound round the head with pink ribbon, brown hair.

Enamel. Oval, $1\frac{1}{2} \times 1\frac{1}{4}$ in.

From the Child, George IV's and the Bridge Collections. (169)

JEAN BAPTISTE VAN LOO

1684-1745

A LADY, name unknown.

Half-length, viewed full, face to the right. She wears a décolleté bodice, with jewelled ornament at the bosom, jewelled necklace, hair falling in curls to the shoulders and a fringe of curls over the forehead.

Pencil on paper. Rectangular, $4\frac{3}{4} \times 3\frac{1}{2}$ in. (105)

SAMUEL LOVER

1797-1868

THE ARTIST'S OWN PORTRAIT.

Half-length, viewed full face to the right. Open high-collared coat showing a full black silk cravat, short hair falling about his ears.

Pencil on paper. Oval, $4\frac{1}{2} \times 6\frac{1}{2}$ in.

This drawing has been engraved.

(593)

CARLO MARATTI

1625-1713

L'ABBATE GAETANI.

Half-length, viewed to the right, eyes looking full. He wears a tight-fitting doublet with small falling collar and has a cloak over his right arm. Curly hair to the neck.

Plumbago on vellum. Rectangular, $4\frac{1}{4} \times 5\frac{3}{4}$ in.

From the Hodges and Carrington Collections.

(690)

JEAN BAPTISTE MASSÉ

1687-1767

PAULINE, MARQUISE DE SIMIANE, niece of Madame de Sévigné.

She is represented half-length, viewed full, face to the right, in the act of taking snuff from an open box held in her left hand. A bracelet containing a miniature is on her right wrist. She wears a laced bodice covered with a loose gown, its full sleeves edged with lace. Her hair, brushed up from the forehead and falling in curls behind, is covered with a small turban ornamented with an osprey plume. On a table in the background to the left are placed a lighted candle, snuffers, and a book; a lifted curtain to the right.

Plumbago on vellum. Oval, $3\frac{1}{2} \times 3$ in.

(180)

A LADY, name unknown.

Seated, half-length, viewed full, head turned and slightly inclining to the left, looking full. One arm—on which she wears a bracelet containing a miniature—rests on a couch to the left; the other rests in her lap. She is dressed in a white

JEAN BAPTISTE MASSÉ (*continued*)

bodice with a loose gown over it, a black silk cap with pink bow on her powdered hair, one curl of which lies on the left shoulder. A square stone column in background to the right.

Pencil and wash, heightened with colour, on vellum. Oval, $3\frac{1}{2} \times 2\frac{1}{2}$ in. (269)

LOUISE DIANE D'ORLEANS. Known as 'Madame de Chartres', daughter of the Regent d'Orléans.

Half-length, viewed to the right, eyes full. Light yellow bodice edged with lace, full sleeves with jewelled clasp, a blue scarf worn over the right shoulder and arm unfurls itself at the back. Brown hair dressed high in curls with tiny ringlets over each temple and a long lock falling upon each shoulder.

Plumbago, heightened with colour, on vellum. In the original silver-gilt frame. Oval $3\frac{1}{2} \times 2\frac{1}{2}$ in. (442)

SIR JOHN BAPTIST MEDINA

1659-1710

JOHN MEDINA, the Artist's son.

Almost half-length, viewed to the right. High-cut coat, long wig to the shoulder tied up at the neck.

Pencil on vellum. Rectangular, $3 \times 2\frac{1}{2}$ in. (603)

ANNE MEE

1770-1851

THE PRINCESS SOPHIA, 5th daughter of George III.

Bust, viewed full, face to the left. She wears an Empire bodice with standing collar; a locket on a string of pearls is round her neck. Her hair, simply arranged in curls, is bound with a white turban. Contained in an oval, surmounted with a coronet; below, a wreath with a palette, sketch book, and a classic mask.

Indian ink on paper. Rectangular, $5\frac{1}{2} \times 3\frac{1}{2}$ in.

The Prince of Wales, afterwards George IV, was one of Mrs. Mee's principal patrons, and a number of her miniatures are in the Royal Collection at Windsor. In 1791 Horace Walpole wrote to Miss Berry that Mrs. Mee was staying at Windsor 'painting miniatures of all the Princesses, to be sent to all the Princes upon earth'.

OSORIO FRANCISCO MENESES

1630-1705

A GIRL, name unknown.

Bust, viewed almost full. She wears a black habit and white standing ruff edged with point lace, dark jewelled necklace. Brown hair simply arranged with a small red rose over each ear.

On copper. Oval, $3 \times 2\frac{2}{3}$ in. (32)

JEREMIAH MEYER

1735-89

THE PRINCESS AUGUSTA, daughter of George III.

Bust, viewed to the left, eyes looking full. She wears a blue décolleté bodice edged with lace and embellished with silver embroidery. In her brown hair, which falls in curls down her back, she wears a small white plume. Oval, $1\frac{3}{4} \times 1\frac{5}{8}$ in.

Exhibited at Brussels in 1912 and illustrated in the Catalogue of the Exhibition.

Meyer was appointed Miniature-painter to both George III and Queen Charlotte.

From Lord Chichester's Collection. (19)

THE LADY HENRIETTA CHURCHILL.

Half-length, viewed full, face to the left, looking full. She wears a pink décolleté bodice edged with white, a purple scarf over the right shoulder and arm. Light brown hair falling in small ringlets to the shoulders. Foliage in background to the left.

Enamel. Oval, $1\frac{7}{8} \times 1\frac{1}{2}$ in. (252)

JOHN MIERS

flourished 1780-1810

JOHN SMART, SENR., the Miniature-painter.

Bust, viewed to the left. High-collared coat, frilled cravat, hair in pigtail. In an elaborate frame edged with blue and white enamel and small gold stars.

Indian ink. Oval, $2 \times 1\frac{1}{2}$ in.

JOHN MIERS (*continued*)

This was drawn in 1799 and presented by Smart to his wife, Edith (see inscription on back).

Exhibited at South Kensington Museum in 1913.

This is believed to be the only existing portrait of this eminent Miniaturist. (312)

E. MONDRON

A GENTLEMAN, name unknown.

Bust, in profile to the left. Frilled cravat, wig in pigtail.

Painted *en grisaille*. Oval, $2\frac{3}{4} \times 2$ in.

Signed and dated 1794. (20)

JEAN MICHEL MOREAU

1741-1814

A GROUP.

The four figures, presumably a mother with her three children, are represented sitting on rocks by the sea. The mother is dressed in a green gown and white cap with a purple bag on her right arm, holding a handkerchief in her lap. At her back, on the left, sits a brown-headed boy in a purple suit playing a reed pipe. Facing her on the right, her hands on her mother's arm, stands a girl dressed in rose with white sash and turban. In the extreme right another girl, seated, dressed in white with a blue hat, is holding an open book in her lap. In the background a church and spire to the left. Glimpse of the sea and sky to the right. Circular, diameter $8\frac{1}{2}$ in. (251)

ROBERT NANTEUIL

1623-78

A GENTLEMAN, name unknown.

Viewed to the right, looking to the left. Falling collar, curly hair to the neck, skull cap, clipped moustache.

Wash on paper. Rectangular, $3\frac{1}{2} \times 3\frac{1}{8}$ in. (244)

ROBERT NANTEUIL (*continued*)

CHARLES L'ABBE DE MONVÉRON, 'Avocat au Parlement de Paris' et 'Jurisconsulte Français' (1582-1657).

Half-length, viewed to the right, eyes looking full. He wears a buttoned doublet tied round at the waist and a broad falling collar. A full-sleeved cape covers his shoulders. Short grey hair to the ears confined in a skull cap, small pointed beard and moustache.

Pencil on vellum. Rectangular, $5\frac{1}{4} \times 6\frac{3}{4}$ in.

Signed and dated 1665.

Nanteuil's pencil drawings are of superlative rarity. The present is not only the finest drawing in this Collection, but the finest pencil drawing I have ever seen.

From the Hodges and Carrington Collections. (691)

JEAN MARC NATTIER

1685-1766

JAMES EDWARD STUART, James III of England and VIII of Scotland.

In armour, viewed to the left, looking to the right. He wears the blue ribbon of the Order of the Garter and a richly ornamented sword. His right hand, gauntleted, rests upon a red baton, the other, ungloved, upon his hip. Before him is placed a helmet with white plumes. Lace cravat, powdered hair tied at the back in a large black bow.

Painted *en gouache*. Rectangular, $3\frac{1}{4} \times 4\frac{1}{4}$ in. (417)

MLLE. DE LAMBESC AND LE COMTE DE BRIENNE.

She is represented seated, full length, with face to the left. The young Count, in armour and white sash, stands to the right. Her right arm rests on his shoulder, while in her right hand she holds his helmet. She wears a white décolleté bodice with brown overmantle covering the bosom and right arm, brown girdle and skirt covered with a blue drapery. Both wear powdered hair. Violet and claret curtains form a background left and right. Oval, $4\frac{1}{3} \times 3\frac{1}{3}$ in.

This is probably the finished study for the picture now in the Louvre.

From the Falcke Collection. (57)

CONSTANTINE NETSCHER

1669-1722

HENRIETTA CHURCHILL, afterwards Duchess of Marlborough.

Half-length viewed full, face to the left. She is dressed in a white décolleté bodice edged with lace. A white scarf falling from her right shoulder is caught at the bosom in a large bow; another rose-coloured scarf encircles her left arm. A string of pearls round her neck and pending to the bosom. Soft brown hair arranged with flowers and short veil falling behind.

On copper. Oval, $5\frac{1}{2} \times 4\frac{1}{2}$ in. (348)

PETER OLIVER

1594-1648

WILLIAM HERBERT, Earl of Pembroke, the patron of Shakespeare.

He is represented full length, standing beside a table covered with a crimson cloth, on which rest his brown, broad-brimmed hat. He wears a close-fitting mauve doublet and full green trunks, both striped with gold, falling lace collar and cuffs. The blue ribbon of the Order of the Garter about his neck, the Garter itself round his knee. A red cape striped with black over his left arm. The left hand grasps the Lord Chamberlain's Staff. His jewelled sword is swung behind him from a golden belt. High brown boots and spurs, brown hair brushed back and falling to the ears, brown beard and moustache. Parted crimson curtains in the background.

On panel. Rectangular, $7\frac{1}{2} \times 5\frac{1}{2}$ in.

From the Radnor Castle Collection. (557)

JOHN OPIE

1761-1807

MARY GODWIN.

Half-length, viewed full, face to the left. She wears a white décolleté gown, confined at the waist and finished with a lawn fichu. Her hair is simply arranged and confined in a plain round hat.

Pencil on paper. Oval, $3\frac{1}{2} \times 4\frac{1}{4}$ in. (405)

CRISPIN DE PASSE

1575-1673

HENDRIK GOLTZIUS, the Engraver.

Bust, viewed to the right, eyes looking to the left. Tight-fitting doublet, falling lace ruff, short hair, pointed beard and moustache.

Pen and ink on vellum. Oval, $4\frac{1}{8} \times 3\frac{7}{8}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the Special Catalogue. (41)

A GENTLEMAN, name unknown.

Bust, viewed to the right, eyes looking full. He wears a dark spotted doublet with wide white ruff. Short brown hair brushed up from his forehead, pointed brown beard and moustache.

Plumbago, heightened with red chalk, on paper. Rectangular, $4\frac{1}{4} \times 3\frac{1}{4}$ in.

Signed.

From Bishop Percy's Collection.

De Passe worked in England from about 1630 to 1635. (718)

DAVID PATON

flourished 1650-1700

SIR JOHN DALRYMPLE.

Bust, viewed to the left. Wearing a loose cloak, rich lace cravat, curly wig to the shoulders.

Plumbago on vellum. Oval, $2\frac{3}{16} \times 1\frac{3}{4}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the Special Catalogue.

The subject of this portrait became the first Earl of Stair (1648-1707).

The present tiny 'plumbago' is of the very finest quality. (21)

THE EARL OF DALKEITH.

Half-length, viewed to the left, eyes looking full. He wears a richly embroidered cloak and the ribbon of the Order of the Thistle, large fluffy wig.

Plumbago on vellum. Oval, $3 \times 1\frac{1}{2}$ in.

DAVID PATON (*continued*)

The Earl was the son of the Duke of Monmouth and grandson of Charles II. The Order of the Thistle was conferred on him by Queen Anne in 1704.

Exhibited at the Victoria and Albert Museum, 1916-17. (604)

WILLIAM III.

Half-length, viewed slightly to the left, face to the right, eyes looking full. He is dressed in armour with a broad lace cravat, long curly wig to the shoulders.

Pen and ink on vellum. Oval, $3 \times 3\frac{1}{2}$ in.

Drawn in 1695. (361)

CHARLES II.

Half-length, viewed to the right, eyes looking full. He wears armour with the George of the Order of the Garter on his breast, short lace cravat, long curly wig, small moustache.

Pen and ink on vellum. Oval, 4×5 in.

Very little is known of Paton, and I am, therefore, grateful to the Honble. Hew Dalrymple for the following transcript :—
' I David Paton Limner in Edr graynt me to have recieved from Mr. David McGill professor of Philosophy in name of Robert Viscount of Oxfurd the soum of one hundred eighty six pounds eight sh. as the interest of seven hundred and eighty pound Scots money, viz one hundred and fourty pounds for three years from the twenty of May 1692 years to the twenty of May 1695 years.

' Item for a picture of the Prince of Wales in mignature set in silver, and two silver frames for other pictures Fourty five pounds twelf shill. extending in haille to the forsaid soum. Whereof I graunt the recept and discharge the said Viscount and all whom it may concern of the said soum. In witness whereof I have written and subscribed thir presents with my hand at Edenburgh this fifth of June 1695 years.

' DAVID PATON '.

(The original is among the papers at Oxenfoord Castle, Midlothian.) (449)

RICHARD MORTON PAYE

1750-1821

A GIRL WITH HER FAVOURITE TURKEY.

Bust, viewed to the left, head slightly inclined to the right. She is represented holding a young white turkey against her breast. She wears a blue dress with light yellow shawl about her head and shoulders; short brown hair. Oval, $3 \times 2\frac{1}{2}$ in.

Signed.

Exhibited at the Royal Academy in 1789.

(4)

THOMAS PEAT

Exhibited Royal Academy, 1791-1805

ELIZABETH, DUCHESS OF DEVONSHIRE.

Bust, viewed to the left, looking to the right. White bodice and fichu, light brown hair falling in curls to the shoulders. Landscape in background.

Enamel. Oval, $2\frac{1}{4} \times 2$ in.

Signed.

(201)

DR. MOSS, physician to George III.

Bust, viewed to the left, looking to the right. Deep blue coat, white frilled cravat, semi-poudré hair. Oval, $2 \times 1\frac{1}{2}$ in.

Signed.

Exhibited at the Royal Academy in 1791, and at Brussels in 1912. Illustrated in the Brussels Exhibition Catalogue.

(12)

JEAN PETITOT

1607-91

THE PRINCESS ANNE, afterwards Queen Anne.

Bust, viewed to the right. Blue décolleté bodice, crimson overmantle edged with ermine over the right shoulder and secured left with a jewelled chain. Her powdered hair, which falls in curls to the shoulders, is bound with small strings of pearls; a jewelled crescent with pearl drop over her brow.

Enamel on gold, slightly larger than a shilling. Oval.

From George IV's and the Bridge Collections.

(170)

JEAN PETITOT (*continued*)

ANNE OF AUSTRIA.

Bust, viewed to the left. She wears a yellow décolleté bodice with jewelled ornament at the bosom, pearl necklace, light brown hair falling in tight curls about the neck.

This tiny enamel, about the size of a sixpence, is probably a 'trial' for the larger miniature. Circular.

From Lord Chichester's Collection. (18)

A LADY, name unknown.

Head and shoulders, viewed to the left. White décolleté bodice partly shown, brown hair parted in centre and disposed in three rows of curls on either side of the head; two curls fall forward over each shoulder. She wears large pearl drops in her ears and a pearl necklace.

Enamel on gold, rather larger than a shilling. Oval.

Petitot worked in France, England, and Switzerland. (491)

ROBERT EDGE PINE

1730-88

GEORGE III.

Bust, viewed to the right, in ermine robes. The collar of the Order of the Garter round his neck. Lace cravat, long wig.

Pen and ink on vellum. Oval, $4\frac{3}{4} \times 5\frac{1}{2}$ in.

Drawn in 1763.

Pine, who painted a well-known portrait of Washington, died at Philadelphia on November 19, 1788. (333)

CHRISTOPH PLATZER

GEORGE FREDERICK HANDEL.

Bust, viewed to the right, face turned and looking towards the spectator. He wears a blue cloak over his shoulders, short lace cravat, long powdered wig.

On vellum. Oval, $2\frac{2}{3} \times 1\frac{7}{8}$ in.

In the original diamond frame.

Signed.

Platzer worked at Passau during the first half of the XVIIIth century. About 1720 he was appointed Court painter to the Prince-Bishop. (198)

ANDREW PLIMER

1763-1837

THOMAS IRELAND.

Bust, in blue velvet coat and white cravat, face to the left, eyes full. Semi-poudré hair in pigtail. Oval, $1\frac{7}{8} \times 1\frac{1}{2}$ in.

Signed and dated 1787.

Painted in Plimer's earliest manner. (224)

THE COUNTESS OF MORNINGTON.

Half-length, face to the right, eyes full. She is represented seated on a red upholstered chair dressed in blue, with a white kerchief folded well up under the chin. White mob-cap, grey hair. Oval, $3\frac{3}{4} \times 3$ in.

The Countess was mother of the Marquess Wellesley, Lord Maryborough, the Duke of Wellington and Lord Cowley. She was born in 1742 and died in 1831.

This miniature was painted for the Prince Regent, who presented it to the Marquess Wellesley in 1811. (171)

WILLIAM WELLESLEY-POLE, Lord Maryborough and (in 1842) Earl of Mornington.

Bust, viewed to the right. Deep blue coat with brass buttons, white waistcoat, white neck-cloth, powdered hair in pigtail. Oval, $2\frac{3}{4} \times 2$ in. (563)

THE MARCHIONESS CORNWALLIS.

Bust, viewed to the left. She wears a white bodice, lace ruffle tied with pink ribbons, pink ribbon securing a frilled mob-cap, curly brown hair falling about her neck. Oval, $2\frac{7}{8} \times 2\frac{1}{4}$ in.

She was the wife of the famous Marquess Cornwallis.

See *supra*, Addington.

From the Lindsay Collection. (331)

COLONEL SIR J. MAY, K.C.B.

Bust, in uniform, viewed to the left. Red coat with blue lapels and collar, gold epaulettes, white cravat, powdered hair. Oval, $2\frac{1}{8} \times 2\frac{5}{8}$ in.

This miniature dates from Plimer's middle period. (45)

ANDREW PLIMER (*continued*)

A YOUNG LADY, name unknown.

Bust, viewed to the right, eyes full. Brown bodice with white fichu and collar with brown bow, hair lightly powdered. Oval, $1\frac{3}{8} \times 1\frac{7}{8}$ in.

Signed and dated 1787.

Painted in Plimer's earliest and finest manner. (134)

EDWARD JERNINGHAM OF COSTESSY.

Bust, viewed to the right. High-collared coat, white stock; short hair, brushed forward; side whiskers.

Pencil. Oval, $2\frac{3}{4} \times 2\frac{1}{4}$ in.

Exhibited at Brussels in 1912 and at the Victoria and Albert Museum, 1914-17, and illustrated in the Catalogues of the Exhibitions.

This miniature, which is very highly finished, is the only one of Plimer's in pencil that is known to me. (127)

WILLIAM CHARLES JERNINGHAM OF COSTESSY.

Bust, viewed to the left, eyes full. He is dressed in an Austrian uniform, indigo coat with braid and brown fur collar, black stock, short powdered hair, side whiskers. Oval, $2\frac{3}{8} \times 3$ in.

Illustrated in Williamson's 'Andrew and Nathaniel Plimer'.

Exhibited at Brussels in 1912 and illustrated in the Catalogue of the Exhibition. (126)

At this period British and Irish Catholics, being denied admission into the English Army and Navy, frequently entered the Austrian service.

MRS. THOMPSON.

Bust, viewed to the left. White décolleté bodice with ruffle collar. Her light brown curly hair, bound with a small fillet of pearls, falls about her neck and shoulders. Oval, $2\frac{1}{8} \times 2\frac{1}{2}$ in.

From the Lindsay Collection. (323)

NATHANIEL PLIMER

1757-1822

A GENTLEMAN, name unknown.

Bust, face to the right. Dressed in a blue coat with brass buttons, white waistcoat and neck-cloth, powdered wig. Oval, $1\frac{1}{4} \times 1\frac{5}{8}$ in.

Signed and dated 1787.

Exhibited at Brussels in 1912.

An exceedingly fine miniature. Although Nathaniel is overshadowed by his brother (Andrew), he was the greater artist. (104)

MR. HALLAM.

Bust, turned to the right, looking to the left. He wears a blue coat and yellow waistcoat, frilled cravat, powdered hair. Oval, $2\frac{1}{4} \times 2\frac{3}{4}$ in. (49)

T. P.

Late XVIIth Century

A GENTLEMAN, name unknown.

Bust, viewed to the left, eyes looking full. Coat edged with fur, square falling collar, skull cap, hair to the shoulders.

Signed.

Plumbago on vellum. Rectangular, $3\frac{1}{2} \times 2\frac{3}{4}$ in.

I hope to be able to identify this Artist. (414)

SOLOMON POLACK

1757-1839

ALEXANDER POPE.

Half-length, viewed full, face to the right. His head rests on his hand. Long cravat, curly wig.

Plumbago on vellum. Oval, $3 \times 2\frac{3}{8}$ in.

Signed on the back.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (509)

SOLOMON POLACK (*continued*)

JEAN JACQUES ROUSSEAU.

Bust, viewed full, face to the right, eyes looking full. Loose neck-cloth, hair in curls to the ears.

Plumbago on vellum. Oval, $2\frac{7}{8} \times 2\frac{1}{4}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

Polack was born at the Hague in 1757, he first exhibited at the Royal Academy in 1790, and died at Chelsea in 1839.

(510)

SIR HENRY RAEBURN, R.A.

1756-1823

MASTER KEIGHLEY.

Bust, turned to the left, face to the left. Large brown eyes, his golden-brown hair falling in curls over a broad white ruffled collar and plum-coloured jacket. Oval, $2\frac{1}{4} \times 2\frac{7}{8}$ in.

A superlative miniature.

The beautiful enamel frame is enriched with diamonds.

(184)

MRS. ARCHER, *née* Miss Clerk.

Seated, half-length, viewed to the left, face to the left, looking slightly to the right. She wears an olive gown with white fichu and black chiffon scarf about her shoulders, white mob-cap; black hair; long olive-green gloves drawn up to her elbow, which rests on one arm of the chair. Oval, $2\frac{3}{4} \times 3\frac{1}{4}$ in.

Signed.

Raeburn painted portraits of two or three other members of the Clerk family.

(559)

PHILIP HOWARD.

Bust, viewed to the left, eyes looking full. He wears a brown coat with brass buttons, white frilled cravat, powdered hair. Oval, $1\frac{5}{8} \times 2$ in.

(412)

ALLAN RAMSAY

1713-84

CAPTAIN FERGUSON.

Bust, viewed in profile to the left. Three-cornered hat, wig in pigtail.

Pencil on paper. Rectangular, $4\frac{1}{2} \times 3\frac{3}{4}$ in.

Dated January 1775.

(492)

PIERRE NICOLAS RANSONETTE

1735-1810

A GENTLEMAN, name unknown.

Bust, viewed to the right, eyes looking full. Brown coat, neck-cloth, curly wig to the ears.

Pencil, heightened with colour, on paper. Oval, $2\frac{1}{2} \times 3\frac{1}{2}$ in.

Exhibited at the Victoria and Albert Museum, 1916-17.

(639)

A LADY, name unknown.

Half-length, viewed to the left, eyes looking full. Décolleté bodice cut square over the bosom and decorated with a frilled stole, a small bow in front, powdered hair dressed high on the top of her head in curls.

Pencil, heightened with colour, on paper. Oval, $2\frac{5}{8} \times 3\frac{1}{2}$ in.

Exhibited at the Victoria and Albert Museum, 1916-17.

(638)

JONATHAN RICHARDSON, SENR.

1665-1745

MATTHEW PRIOR, the Poet.

Half-length, viewed full, face to the left. Buff coat. He wears no cravat. A buff turban on his head.

Plumbago, touched with colour, on vellum. Rectangular, $2\frac{3}{4} \times 3\frac{1}{2}$ in.

This is probably the study for the portrait now at Welbeck.

Exhibited at the Victoria and Albert Museum, 1916-17.

(150)

JONATHAN RICHARDSON, SENR. (*continued*)

JOHN DRYDEN, æt. 65.

Head and shoulders, viewed in profile to the right, face to the right, eyes looking full. Plain coat and narrow collar, wavy hair parted on the left side and falling to the ears.

Plumbago on vellum. Rectangular, $2\frac{3}{4} \times 3\frac{1}{4}$ in.

Dated 1697.

Exhibited at the Victoria and Albert Museum, 1914-17, and illustrated in the special Catalogue.

In this year Dryden published his famous 'Ode to St. Cecilia'.
(443)

WILLIAM HOGARTH.

Bust, viewed to the right. Frilled cravat, long wig. He holds a long-stemmed pipe in his mouth.

Pencil, touched with red crayon, on paper. Rectangular, $4\frac{1}{4} \times 3\frac{3}{4}$ in. (474)

MRS. KNAPTON.

Bust, viewed to the left, eyes looking full. Her hair is parted in the centre, brushed up over the ears, and adorned on the right with a cluster of pearls.

Pencil on vellum. Rectangular, $3 \times 3\frac{3}{4}$ in.

Signed.

Exhibited at the Victoria and Albert Museum, 1916-17.

She was the wife of James Knapton, the Publisher, and mother of George Knapton, the Painter. (539)

CHRISTIAN RICHTER

1682-1732

JOHN SELDEN.

Head and shoulders, viewed to the left. He wears a black coat with white falling collar; light brown hair parted in the centre and falling in curls to the shoulders.

On vellum. $1\frac{3}{8} \times 2\frac{1}{2}$ in.

Signed and dated 1708. (674)

MADAME RIVIERA

EUGÈNE, MARQUIS DE BEAUHARNIS.

Bust, viewed to the right, face to the left. He wears a cloak drawn across his breast ; short hair in tight curls, side whiskers.

Pencil on paper. Oval, $2\frac{5}{8} \times 2\frac{3}{16}$ in.

Signed and dated 1823.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (338)

ANDREW ROBERTSON

1777-1845

MAJOR-GENERAL SIR ARTHUR WELLESLEY, K.C.B., afterwards the Duke of Wellington.

Bust, viewed to the left, eyes looking full. He wears an indigo cape with falling collar, fastened at the neck with a gold brooch ; black stock, short curly brown hair. Rectangular, $3 \times 2\frac{1}{8}$ in.

Painted between 1805 and 1806. (321)

THE MARQUESS WELLESLEY.

Half-length, viewed full, face to the right, eyes looking full. Black coat, white cravat. He is wearing the ribbon and Star of the Order of the Garter. Short grey hair. Rectangular, $3\frac{1}{2} \times 4\frac{1}{2}$ in.

Exhibited at the Royal Academy in 1818.

There is a similar miniature in the Apsley House Collection. (44)

THE MARQUESS WELLESLEY.

Half-length, viewed full, face to the right, looking to the right. He wears a black velvet coat with broad collar of black silk, under which is just visible the blue ribbon of the Order of the Garter. The Star of the Garter is at his breast. White silk cravat. Rectangular, in circular frame, $3\frac{1}{8} \times 4$ in.

Exhibited at the Royal Academy in 1826, at South Kensington Museum in 1865, and at Brussels in 1912. Described in the Catalogue of the Brussels Exhibition. (43)

ANDREW ROBERTSON (*continued*)

LORD CHARLES WELLESLEY, son of the first Duke of Wellington and father of the third and fourth Dukes.

Bust, viewed to the right, eyes looking full. Blue uniform with crimson facing, collar of silver braid, silver braid looped over the left shoulder. He wears the insignia of four different Orders on his breast. Curly red hair. Oval, $1\frac{5}{8} \times 2$ in. (202)

SIR WALTER SCOTT, the Novelist.

Bust, viewed to the right, eyes looking full. He is represented wearing a blue coat with brass buttons, black collar, white neck-cloth; semi-poudré hair, cut short. Oval, $2\frac{1}{4} \times 2\frac{3}{4}$ in. (125a)

BENJAMIN WEST, R.A.

Half-length, viewed full. Wide-collared coat, white stock, bald head with grey hair at the temples.

Pencil on paper. Oval, $3\frac{1}{4} \times 3\frac{7}{8}$ in.

Exhibited at the Victoria and Albert Museum, 1916-17.

This is the original study for the engraved portrait. (617)

WALTER ROBERTSON

Called 'Irish Robertson'

Died 1802

MRS. ABBOT.

Bust, viewed full, face to the left, eyes looking full. Green décolleté bodice edged with white. Powdered hair *en pompadour* decorated with a green bow, one curl falling over the left shoulder.

A very charming sketch on paper. Oval, $2\frac{3}{4} \times 3\frac{1}{2}$ in.

This Artist's miniatures are of very great rarity. The son of a Dublin jeweller, he left Ireland in 1793 and went to America with Gilbert Stuart. (3)

SAMPSON TOWGOOD ROCH

1759-1847

MRS. THRALE.

Half-length, viewed full, face to the right. She is dressed in a white bodice and fichu, secured at the waist with a blue

SAMPSON TOWGOOD ROCH (*continued*)

bow. White silk wrap trimmed with brown fur about the shoulders; a white scarf over her powdered hair, which is dressed in heavy curls, a black velvet band at the neck. Oval, $1\frac{3}{4} \times 2\frac{1}{4}$ in.

Signed and dated 1782.

Exhibited at Brussels in 1912 and illustrated in the Catalogue of the Exhibition.

Described and illustrated in the *Connoisseur* for September 1917.

Roch was an Irishman, but his best miniatures (of which the present is one) were painted at Bath. (15)

PETER ERNEST ROCKSTUHL

1764-1824

A RUSSIAN OFFICER.

Bust, in profile to the left. High embroidered collar, black stock, the ribbon of an Order across his breast, brown hair in a short pigtail.

Painted *en grisaille*. Oval, $2\frac{1}{4} \times 2\frac{1}{2}$ in.

Signed.

(132)

GEORGE ROMNEY

1734-1802

THE LADY EMILY MACLEOD.

Bust, viewed to the left, eyes looking slightly to the right. She wears a pink décolleté bodice edged with white. Her brown hair, dressed *en pompadour* and bound with a gold fillet, falls in curls to her shoulders. Oval, $1\frac{7}{8} \times 1\frac{3}{4}$ in.

This most exquisite miniature is, with very slight variations, the finished study for the portrait which was sold at Christie's on May 6, 1905. It is enclosed in an ivory locket-case; within the cover are directions by Lady Louisa Stuart concerning its disposal after her death: 'This picture of the late Lady Emily Macleod, my earliest friend, is at my death to be given, or sent, to her youngest son, Lt.-Colonel Henry Macleod.—Louisa Stuart'.

Lady Louisa Stuart, who was the youngest daughter of John, third Earl of Bute, died in 1854, aged 94. (756)

JEAN ROUQUET

1702-59

ADMIRAL THE HON. JOHN BYNG.

Bust, viewed to the left. Blue coat trimmed with loops of gold braid, light yellow waistcoat, white cravat with lace bow, powdered wig. Oval, $1\frac{1}{8} \times 1\frac{3}{8}$ in.

Signed.

The Admiral was shot, for misconduct at Minorca, in 1757.
(182)

JOHN RUSSELL, R.A.

1744-1806

A BOY OF THE PEARS FAMILY.

Almost half-length, viewed to the right. Brown coat, rose waistcoat, frilled cravat, brown hair falling to the shoulders.

Crayons on paper. Oval, $5\frac{1}{2} \times 4\frac{3}{4}$ in.

Russell drew several members of the Pears family. (302)

AUGUSTIN DE ST. AUBIN

1736-1807

A GENTLEMAN, name unknown.

Bust, in profile to the left. High-collared coat, frilled cravat, powdered wig in pigtail.

Pencil on vellum. Oval, $3\frac{9}{32} \times 2\frac{21}{32}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (294)

A GENTLEMAN, name unknown.

Half-length, viewed in profile to the left. High-collared coat, full cravat, hair brushed back and falling in curls to the neck.

Pencil. Rectangular, $4\frac{1}{4} \times 5\frac{3}{4}$ in. (341)

AUGUSTIN DE ST. AUBIN (*continued*)

A GENTLEMAN, name unknown.

Head and shoulders, viewed in profile to the left. Hair in pigtail. He is represented seated, holding a book. All of this portrait, save the head, is but barely suggested in a very light line.

Pencil. Rectangular, $4\frac{3}{4} \times 4\frac{1}{2}$ in. (479)

A GENTLEMAN, name unknown.

Half-length, viewed in profile to the right. High-cut coat, hair in pigtail.

Pencil on vellum. Circular, diameter 10 in. (518)

CHARLES BALTHAZAR JULIEN
FEVRET DE ST. MÉMIN

1770-1852

A GENTLEMAN AND HIS DAUGHTER, names unknown.

The gentleman is represented half-length, viewed in profile to the left. Frilled cravat, powdered hair in pigtail. His daughter is in profile to the right. She wears a light blue bodice with white yoke and collar, puffed sleeves; short hair, brushed back from the forehead.

Pencil, slightly tinted, on paper. Circulars, diameter $3\frac{3}{8}$ in. and $3\frac{7}{16}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

St. Mémin went to America in 1793 and worked there till 1810, when he returned to Paris. (514 and 515)

SATCHY

MISS PERKINS, of Deedham, Suffolk.

Half-length, viewed to the right, eyes looking to the left. She wears a décolleté bodice richly embroidered and edged with ruffles, tight cap with ruffles, pearl clusters in her ears.

Plumbago on vellum. Oval, $3\frac{1}{3} \times 2\frac{1}{4}$ in.

Signed and dated 1758.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (138)

JOSEPH SAUNDERS

Exhibited at the Royal Academy 1778-1808

A YOUNG GENTLEMAN, name unknown.

Half-length, viewed to the right, eyes looking full. Deep blue coat, buff waistcoat, white cravat, powdered hair in pigtail. Oval, $1\frac{1}{2} \times 1\frac{1}{4}$ in.

Signed and dated 1782.

Saunders's miniatures are often confused with Smart's, as their signatures are similar.

From the Dunn-Gardner Collection.

(111)

S. NIKOLAUS SCHENEKER

1760-1822

'NELL' GWYNNE.

Half-length, viewed full, face to the right, eyes looking full. Décolleté bodice with loose, short sleeves; pearl necklace, pearl drops in her ears. Hair parted in the centre and falling in curls to the ears, one lock over her right shoulder; a fillet of pearls looped above the left ear. Her right hand holds a dark cloak up to her breast.

Pencil on paper. Oval, $3\frac{5}{8} \times 4\frac{7}{8}$ in.

Exhibited at the Victoria and Albert Museum, 1916-17.

This is the original drawing for the portrait in Grammont's 'Memoirs'.

(81)

ALBERT SCHUMAN

A SCENE AFTER WOUVERMANS.

Representing a company of horsemen fording a stream. A single tree and high rocky bank to the right, to the left a distance of river and hills; blue sky, half overcast with clouds. Rectangular, $4\frac{1}{2} \times 6$ in.

(552)

JAMES SCOULER

flourished 1755-87

A LADY AND GENTLEMAN, names unknown.

The gentleman is viewed half-length to the right, eyes looking to the left. Open crimson coat, white embroidered waistcoat, white cravat, powdered hair in pigtail.

In a frame set with pearls. Oval, $1\frac{1}{4} \times 1$ in.

Signed and dated 1776.

The lady is viewed half-length to the left, eyes looking full. She wears a blue décolleté bodice edged with thin lace. Brown hair dressed high *en pompadour* with a veil picked with gold falling over the left shoulder and secured in a loop at her bosom.

In a frame set with pearls. Oval, $1\frac{1}{4} \times 1$ in.

These exquisite little portraits formed the clasps of a pearl necklace. No other miniatures by Scouler of anything like equal quality to these are known. They are almost equal to Smart at his best. (234 and 235)

MAJOR (JOHN) ANDRÉ, hanged as a Spy during the American Revolution.

Half-length, viewed to the left. Plain open coat, frilled cravat, black stock, lightly curled wig in pigtail in eel-skin, three-cornered hat with cockade. The locket contains (at the back) his plaited hair.

Painted *en grisaille*. Oval, $1\frac{1}{4} \times 1$ in.

This is a youthful portrait, dating from about 1771.

(673)

A GENTLEMAN, name unknown.

Bust, viewed to the right, eyes looking full. Mauve coat edged with gold braids, white cravat, powdered hair in pigtail. Oval, $1\frac{1}{4} \times 1\frac{1}{8}$ in.

Signed and dated 1762.

This Artist was the first who exhibited miniatures at the Royal Academy. (13)

PIETER VAN SERWOUTERS

1586-1657

A GENTLEMAN, name unknown.

He is viewed to the right, wearing a rich doublet and ruff. Pointed beard and moustache, short hair. The left hand is placed on his breast, while the right rests on his hip.

Pen and ink on vellum. Oval, $3 \times 2\frac{1}{2}$ in.

Signed.

(351)

TIMOTHY SHELDRAKE

flourished 1740-56

DAVID GARRICK.

Bust, viewed to the left, eyes full. Slate-grey coat, lace cravat, powdered wig. Oval, $1\frac{1}{2} \times 1\frac{1}{4}$ in.

Painted in 1745.

Exhibited at Brussels in 1912 and illustrated in the Catalogue of the Exhibition.

Sheldrake does not appear to have painted many miniatures. He is best known by his illustrations to his own publications.

(14)

SAMUEL SHELLEY

1750-1808

THE DUCHESS OF SUSSEX.

Bust, viewed in profile to the left. She wears a black silk wrap edged with black lace ruffles and secured with a bow, white fichu, mob-cap, powdered hair falling in curls about the neck. Oval, $2 \times 1\frac{1}{2}$ in.

Exhibited at Glasgow in 1911, and at Brussels in 1912. Illustrated in the Catalogue of the Brussels Exhibition.

Lady Augusta Murray married in 1793 H.R.H. the Duke of Sussex, and died in 1830. Owing to the Royal Marriage Act she was never officially known as Duchess of Sussex.

(63)

SAMUEL SHELLEY (*continued*)

DR. HENRY SYMONDS, of Hampstead.

Half-length, viewed in profile to the left, standing before a table on which rest paper and a pen. Frilled cravat, wig in pigtail.

Pencil on paper. Oval, $4\frac{7}{8} \times 3\frac{3}{4}$ in.

The subject of this exceedingly beautiful drawing was a very favourite model of Shelley's (see note on the reverse).

Exhibited at the Victoria and Albert Museum, 1916-17.

(608)

A LADY AND GENTLEMAN, in Van Dyck costume.

Half-lengths. The lady (on the left) is dressed in a blue and white striped bodice with low lace ruff. She wears ropes of pearls about her neck and pearls in her brown hair, which falls in curls to the shoulders. The gentleman, whose arm she has taken, wears a blue mantle and falling collar edged with lace; short brown hair. Oval, $4\frac{1}{8} \times 3\frac{7}{8}$ in.

(533)

THE MISSES HARCOURT.

They are represented half-length, turned to the left, standing side by side. The younger girl (on the left) has one arm about her sister (on the right), who is holding a basket of fruit and flowers. The former is dressed in an olive-coloured décolleté bodice, a wreath of flowers in her hair; the latter in yellow silk with a mauve and yellow wrap falling from her shoulders. Her dark hair is bound with a white fillet.

Pencil, heightened with colour, on paper. Oval, $4 \times 3\frac{1}{8}$ in.

A delightful study for a miniature.

(607)

THE ARTIST'S OWN PORTRAIT.

Half-length, viewed to the right, eyes looking full. Dark coat, frilled cravat, powdered hair in pigtail.

Pencil on paper. Oval, $2\frac{3}{8} \times 2\frac{1}{2}$ in.

Exhibited at the Burlington Fine Arts Club in 1889, and at the Victoria and Albert Museum, 1916-17.

(589)

MISS SHELLEY.

She is seated, full length, viewed to the right, her left arm caressing a dog sitting beside her; her right arm supports her head; an open book in her lap. Drab skirt and bodice;

SAMUEL SHELLEY (*continued*)

a medal suspended from a chain round her neck. Brown hair simply arranged on the top of the head.

Pencil and wash on paper. Rectangular, $4\frac{1}{4} \times 5\frac{1}{2}$ in. (665)

ADMIRAL FORBES.

Half-length, viewed to the left. Open, high-collared coat, curly wig to the ears.

Pencil on paper. Rectangular, $3\frac{3}{4} \times 4\frac{1}{2}$ in.

Signed. (677)

A LADY, name unknown.

Half-length, viewed to the right, eyes looking full. White bodice with puff sleeves, ruff lace collar, curly brown hair bound with two fillets.

Pencil, heightened with colour, on paper. Oval, $3\frac{1}{4} \times 2\frac{3}{4}$ in. (327)

THE PRINCESS LOUISE OF STOLBERG, wife of Prince Charles Edward Stuart.

Half-length, viewed to the right, eyes looking full. She holds a violoncello in her lap and is wearing a light blue décolleté gown, with blue gauze scarf dotted with gold about her shoulders. Brown hair dressed high in curls and bound with pearls. Oval, $4 \times 3\frac{1}{4}$ in.

From the Collection of the Princess Charlotte.

Exhibited at South Kensington Museum in 1865, and at Glasgow in 1888. (390)

JOHN HENRY (5th) DUKE OF RUTLAND.

Half-length, viewed in profile to the left. Costume of the period.

Pencil on paper. Oval, $2\frac{3}{4} \times 2$ in. (484)

MRS. RUSPINI AND HER SON.

She is represented, viewed to the left, dressed in a loose rose gown, open at the neck and partly covered with a white scarf. A similar scarf binds her dark hair and is secured under the chin in a bow. Her right arm embraces a golden-headed boy, who snuggles against her, his right arm round her neck.

On paper. Circular, diameter 8 in.

Signed, with a note in Shelley's autograph.

This beautiful miniature has been engraved. (602)

LUC SICARDI

1746-1825

A LADY, name unknown.

She is viewed full face. Her folded arms rest on a pedestal and one hand holds a scroll. She wears a silver décolleté gown with collar worked in red, blue sash, blue fillet and flowing veil, the hair dressed high in curls and powdered. Oval, $3 \times 2\frac{1}{4}$ in.

Signed. (50)

A GENTLEMAN, name unknown.

Bust, viewed to the right, eyes looking to the left. High-collared coat, white stock, powdered hair.

Pencil on vellum. Circular, diameter $2\frac{1}{8}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (292)

A LADY AND HER TWO CHILDREN, names unknown.

She stands in the centre, her face viewed to the right. She is dressed in a simple white gown with blue girdle, a red-striped scarf binding her brown hair. One child peeps over her left shoulder, while the other, dressed in a blue frock with a white cap over her light brown hair, stands at her right. Foliage in the background. Circular, diameter 16 in. (653)

GEORGE SIMPSON

MISS MARY HUME, niece of David Hume.

Half-length, viewed to the left, looking full. She wears a white open-necked gown, secured at the waist with pale blue ribbon. The long blue ribbon that secures her straw hat has come untied and the hat has been pushed from her brow, showing her blond curly hair, a ringlet of which falls to her shoulder. The right arm holds her skirt, while the other is half-hidden among the foliage that forms a background to the portrait. Oval, $3\frac{1}{2} \times 2\frac{7}{8}$ in.

Exhibited at the Royal Academy in 1799, at Glasgow in 1911, and at Brussels in 1912. Illustrated in the Brussels Exhibition Catalogue.

Signed and dated 1799. (69)

WILLIAM SINGLETON

Exhibited at the Royal Academy 1770-90

THE ARTIST'S NEPHEW.

Bust, turned to the left, face to the left, looking full. The right hand holds a book. Blue coat and white frilled cravat. Blue eyes, golden brown hair falling in curls about the neck. Rectangular, $2 \times 2\frac{1}{4}$ in.

Exhibited at the Royal Academy in 1787, also at Brussels in 1912 and illustrated in the Catalogue of the Exhibition.

This Artist's miniatures are of the greatest beauty and rarity. (See Williamson's 'Portrait Miniatures', vol. i., p. 164). (2)

J. W. SLATER

Exhibited at the Royal Academy 1803-36

THE HON. MRS. PHIPPS.

Half-length, viewed to the right, face almost full, eyes looking to the left. She wears a light brown bodice with sleeves and low neck. Dark brown hair simply arranged.

Signed and dated 1811.

Very little is known of Slater, but the present miniature is of great excellence. Oval, $3 \times 2\frac{1}{2}$ in.

Maria, daughter of the first Baron Rendlesham, married the Hon. Augustus Phipps. (22)

PIETER VAN SLINGELANDT

1640-91

AN ELDERLY LADY, name unknown.

Half-length, standing with folded arms, turned slightly to the left. She wears a black jacket over a white bodice, with white apron; grey hair confined in a peaked black lace cap; jewelled ear-drops, red coral necklace; a ring on one finger of each hand. The doorway of a house in the background.

On vellum. Rectangular, 4×5 in.

Signed.

(395)

JOHN SMART, SENR.

1740-1811

COLONEL WATSON, Chief Engineer of Bengal.

Bust, viewed to the right, eyes looking full. He wears a scarlet uniform with blue lapels and collar, gold stitched button-holes, blue and gold epaulettes with star and letters 'LII Regt.' in gold, white waistcoat and frilled cravat, powdered hair. Oval, $2 \times 1\frac{1}{2}$ in.

Signed and dated 1786, I.

A splendid miniature, painted by Smart whilst in India and signed with his Indian signature. (221)

THE HONBLE. HARRIET HERVEY-ASTON.

Half-length, face to the left, looking to the left. She is dressed in a blue décolleté bodice with white sleeves, with lace touched with pink at the breast; the left arm holds a white satin wrap. She wears a pearl necklace and a small string of pearls fixed in her brown hair, which falls in a curl over the right shoulder. Oval, $1\frac{1}{2} \times 1\frac{1}{4}$ in.

Signed and dated 1787.

The most beautiful of Smart's miniatures that I have seen. (564)

JOHN SMART, JUNR.

Head and shoulders, viewed full. High-collared coat, lawn neck-cloth, short hair and side whiskers.

Pencil on paper. Oval, $5\frac{1}{8} \times 3\frac{1}{4}$ in.

Signed and dated 1808.

Exhibited at the Royal Academy in 1808 and at the Victoria and Albert Museum, 1916-17.

The younger Smart, who was also a Miniaturist of distinction, died (at an early age) at Madras in 1809. (240)

A YOUNG GENTLEMAN, name unknown.

Bust, viewed to the right. Pink satin coat with a wide lace collar, which is painted with extraordinary delicacy. Brown hair cut short. Oval, $1\frac{3}{8} \times 1\frac{1}{4}$ in.

This tiny miniature is of remarkable quality. (222)

JOHN SMART, SENR.

COLONEL WATSON.

Half-length, viewed to the left. Open coat edged with braid, white waistcoat, white stock, wig in pigtail.

Pencil on paper. Oval, $3\frac{3}{4} \times 2\frac{3}{4}$ in.

The subject was probably a relative of Colonel Watson of the Bengal Engineers.

Exhibited at the Victoria and Albert Museum, 1916-17.

(271)

JOHN SMART, JUNR.

Died at Madras in 1809

CAPTAIN (afterwards Admiral) ROBERT WILLIAMS.

Half-length, viewed to the right, eyes looking full. Black coat with gold braid and buttons, white cravat, short powdered hair. The ocean and a ship in the background.

Signed and dated 1801.

Exhibited at Brussels in 1912 and illustrated in the Catalogue of the Exhibition.

Admiral Williams was born in 1765, and entered the Navy in January 1777. In 1780 he went out to North America in the *London* Flagship of Rear-Admiral Thomas Graves (afterwards Lord Graves), and in the *London* he was present in the action off the Chesapeake on March 16, 1781. In August 1781 he was appointed to the *Royal Oak* as Lieutenant; on September 5 he took part in the second action off the Chesapeake, and on April 12, 1782, in the battle near Dominica. He returned to England in 1784. Oval, $5\frac{1}{2} \times 5$ in.

(59)

MARY ANNE GREEN.

Half-length, viewed to the left, eyes looking right. She wears a mauve Empire gown with lace collar; brown hair simply arranged. Landscape in the background.

On paper. Oval, $4\frac{1}{2} \times 3\frac{7}{8}$ in.

Exhibited at the Royal Academy in 1808.

Signed and dated 1807.

The younger Smart's admirable miniatures are of the greatest rarity.

(532)

MATTHEW SNELLING

flourished temp. Charles I

JOHN FLETCHER, the Dramatist.

Bust, viewed to the right. High-buttoned coat; short curly hair, beard and moustache. 'John Fletcher' inscribed on the reverse.

Sepia wash on vellum. Rectangular, 2×3 in.

From George Vertue's Collection. (572)

LADY DIANA SPENCER

1734-1808

JOHN GAY, the Poet.

Bust, viewed to the left, wearing a turban. The left hand grasps a cloak worn over his shoulder.

Pencil. Oval, $2\frac{1}{8} \times 1\frac{1}{2}$ in.

Signed.

Lady Diana was a daughter of the second Duke of Marlborough. She is better known as Lady Diana Beauclerk, having married Topham Beauclerk in 1768.

Her drawings were greatly praised by Sir Joshua Reynolds. (568)

GERVASE SPENCER

A LADY, name unknown.

Bust, viewed to the right. Black bodice, covered with a broad white fichu, folded well up under the chin and crossed at the bosom with a black ribbon; white mob-cap tied under the chin and bound round the head with a black ribbon.

Enamel. Oval, $1\frac{1}{4} \times 1$ in.

Signed and dated 1759.

This Miniaturist is stated to have commenced life as a manservant. He died in 1763. (39)

SPERANDIO DE MANTOUE

1441-1528

JOANNES (II) BENTIVOLUS.

Bust, viewed in profile to the left. Red jerkin over chain-mail, red cap, brown hair to the ears.

Black and red chalk on paper. Rectangular, $4\frac{1}{2} \times 6$ in.

The original study for the famous Medallion portrait now in the possession of the University of Bologna.

This is probably the only drawing by Sperandio in an English Collection.

John II, 'Seigneur de Bologne', was born in 1443, and died in 1509. He was the adversary of Pope Julius II and of Cæsar Borgia. (573)

HENRY SPICER

1743-1804

TURNER ROOPE.

Half-length, viewed to the right, eyes looking full. Deep brown coat with high collar, white neck-cloth, powdered hair. Suggestion of landscape in the background.

Enamel. Oval, $3 \times 2\frac{1}{2}$ in.

Signed and dated 1797.

Exhibited at the Burlington Fine Arts Club in 1889, and at Brussels in 1912. (91)

PETER STENT

flourished 1640-62

A GENTLEMAN, name unknown.

Half-length, viewed to the right. He wears a mantle over the right shoulder; falling collar, hair in curls to the shoulders.

Plumbago on vellum. Rectangular, $4 \times 3\frac{1}{2}$ in. (481)

SIR ROBERT STRANGE

1721-92

LORD GEORGE MURRAY.

Half-length, viewed to the right, eyes looking full. Plain coat, loose neck-cloth, close-fitting wig.

Plumbago, slightly tinted, on vellum. Oval, $3\frac{9}{16} \times 2\frac{1}{16}$.

Signed.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (320)

PRINCE CHARLES EDWARD STUART, 'Bonnie Prince Charlie'.

Bust, in profile to the left. Coat with ermine cape, frilled cravat, powdered hair in pigtail with flowing bow.

Indian ink. Rectangular, $3\frac{1}{2} \times 3$ in.

Both Strange and Lord George Murray were devoted followers of 'Bonnie Prince Charlie'. (430)

GILBERT STUART

1755-1828

JOHN HENDERSON, the Actor.

Bust, viewed to the right, eyes looking full. He wears a blue, high-cut coat with brass buttons, white neck-cloth, and semi-poudré hair.

The present superb miniature is painted on a small piece of specially prepared canvas. Oval, $3\frac{7}{8} \times 3$ in.

Signed (on the reverse) *with a note in Stuart's handwriting.*

Stuart's miniatures are of the greatest rarity. The only other known miniature by him is that of General Knox, which is now in the Drexel Collection (Philadelphia).

The present miniature, which was engraved by Coyte in 1787, is described in the 'Proceedings of the Massachusetts Historical Society' for 1915.

Henderson, who was Garrick's successor on the English stage, is buried in Westminster Abbey. Stuart's portraits of Washington rendered him world-famous. (447)

LUKE SULLIVAN

1705-71

A GENTLEMAN, name unknown.

Bust, viewed to the right, eyes looking full. He wears a violet coat and waistcoat edged with gold braid, white cravat, powdered hair. Oval, $1\frac{1}{2} \times 1\frac{1}{4}$ in.

Signed and dated 1760.

Exhibited at Brussels in 1912 and illustrated in the Exhibition Catalogue.

Sullivan was born in Ireland in 1705 and arrived in London in 1750. (36)

WILLIAM TASSIE

1777-1860

THE DUKE OF WELLINGTON.

A head in cameo, surrounded with the inscription 'Waterloo June 18th 1815'.

The cameo is inserted in a box (lined with tortoise-shell) made from the wood of the tree under which Wellington stood at Waterloo.

A few of these boxes were made for the Duke, who presented them to his Staff at Waterloo and members of his family.

The present box was given to the Marquess Wellesley in 1815. (761)

JOHN TAYLOR

1739-1838

TWO CLERGYMEN, names unknown.

The first is viewed full, face to the right. Dark coat, white neck-cloth, close-fitting powdered wig. His left hand is thrust in his waistcoat. The other Clergyman is represented half-length also, but viewed to the left, eyes looking full. Same costume. His left hand rests on a stick. Close-fitting wig. Foliage is introduced to the left.

Plumbagos on vellum. Ovals, each measuring $5\frac{1}{2} \times 4\frac{1}{2}$ in.

Signed and dated 1772.

Both were exhibited at the Victoria and Albert Museum, 1916-17. (191 and 192)

JOHN TAYLOR (*continued*)

MRS. HARCOURT.

Half-length, viewed in profile to the right, carrying a jewelled dish with a cover. She wears a white décolleté bodice with puff sleeves, a dark drapery about her shoulders and over her arms. Her dark hair is simply arranged.

Plumbago on vellum. Oval, $5\frac{1}{2} \times 4\frac{1}{8}$ in.

Exhibited at the Victoria and Albert Museum, 1916-17.

(624)

GEORGE LEWIS SCOTT, LL.D.

Half-length, viewed to the left, eyes looking full. He is seated in a high-backed chair, his left hand resting on a large book. He wears a gown with a white tab collar; close-fitting wig.

Plumbago on vellum. Oval, $5\frac{1}{2} \times 4\frac{3}{8}$ in.

Dated 1770.

(316)

REV. B. N. TURNER.

Viewed full, face to the left. Dark coat, white neck-cloth. His left arm hangs over the back of a chair, while his right hand rests on a volume of Corelli's Operas. The base of a column in the background to the left.

Plumbago on vellum. Oval, $6\frac{5}{8} \times 5\frac{1}{4}$.

Signed and dated 1779.

Exhibited at the Victoria and Albert Museum, 1916-17.

Taylor's pencil portraits are of the highest excellence.

He used to be called 'The father of the English School', as he was an original Member of 'The Society of Incorporated Artists' and survived all his colleagues.

(362)

GESINA TER-BORCH

1617-81

MOSES TER-BORCH, the Artist's brother.

Almost half-length, viewed full, face slightly to the right, eyes looking to the left. Breastplate over slashed doublet, lace cravat, wavy hair to the shoulders, small moustache.

GESINA TER-BORCH (*continued*)

Plumbago, heightened with Chinese white, on vellum. Rectangular, $7\frac{1}{4} \times 6$ in.

Signed and dated 1664 (on the reverse).

Gesina and Moses were sister and brother to Gerard Ter-Borch, and both were artists of distinction. Moses, who was also an Officer in the Dutch navy, was killed in an engagement with the English fleet in 1667.

The inscription round the portrait was added after Moses' death in 1667.

This very remarkable drawing was formerly in the Schiefbaan-Hovius Collection at the Hague. Exhibited at the Victoria and Albert Museum, 1916-17. (651)

J. P. THEBAUT

1763-1824

A FRENCH OFFICER.

Bust in armour, viewed to the left. He wears the silver cross of an Order, white neck-cloth, powdered wig in pigtail. Oval, $2 \times 1\frac{1}{2}$ in.

Signed and dated 1789.

This Artist's later miniatures are signed Thiboust. (108)

JOHANNES THOPAS

flourished 1650-75

A GENTLEMAN AND HIS WIFE, names unknown.

He is seated, three-quarter length, viewed full, face to the right, eyes looking full. His left hand, holding a book in which his thumb marks the place, rests in his lap; his right hand is on the back of his chair. He wears a tight-fitting velvet coat with broad lace collar and lace cuffs; hair in curls to the shoulders, slight moustache. A curtain and a column on a pedestal in the background to the left and right.

Plumbago on vellum. Rectangular, $6\frac{5}{8} \times 5\frac{1}{2}$ in.

Signed.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

JOHANNES THOPAS (*continued*)

The Lady is represented three-quarter length, viewed full, standing in a garden beside a small fountain with foliage in the background. A formal terrace with fountain and pergola to the left, hills in the distance. She wears a light satin gown decorated at the sleeves with bows; a silk scarf has fallen from her shoulders. Pearl necklace, pearl drops in the ears. Her hair is arranged in a mass of small curls with a long curl pending from each side of the head. Her right hand holds a rose, her left is raised to her bosom.

Plumbago on vellum. Rectangular, $7\frac{1}{2} \times 8\frac{3}{4}$ in.

This pair of plumbagos is in the Artist's finest manner.

Thopas worked principally at Harlem and at Zaandam opposite Amsterdam. He died in 1675. (158 and 158a)

JACQUES THOURON

1737-90

A GENTLEMAN, name unknown.

Bust, viewed in profile to the left. He wears a cloak secured in a loop over his shoulder, small lace cravat, powdered hair in pigtail.

Pencil on paper. Oval, $3\frac{1}{2} \times 3\frac{3}{4}$ in.

Probably a design for an enamel or a medallion; it is very highly finished. (771)

JOHN TRUMBULL

1756-1843

A GENTLEMAN, name unknown.

Bust, viewed to the right, eyes looking full. He wears a dark brown coat with a broad collar; powdered hair. Oval, $2\frac{3}{4} \times 2\frac{1}{4}$ in.

Trumbull, a Connecticut man, served as aide-de-camp to Washington during the Revolutionary War. He died in New York in 1843. (581)

ANNE VALAYER-COSTER

1744-1818

THE DUCHESS OF RUTLAND.

Half-length, viewed to the right. She wears a light blue décolleté bodice trimmed with flowered rushing, lace tie and pink ribbon about her neck; red and white plumes in her hair, which is dressed high and falls in heavy curls. Oval, $3\frac{1}{2} \times 3$ in. (64)

PIETER VAN DER BANCK

1649-97

LOUIS XIV.

Half-length, viewed in profile to the left, face to the left, eyes looking to the right. In armour, with long lace cravat, large curly wig.

Plumbago on vellum. Oval, $6\frac{7}{8} \times 5\frac{7}{8}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

JAN VAN DE VELDE

1593-1641

A LADY AND GENTLEMAN, names unknown.

The Man is viewed to the right, the head inclining to the left. A cloak across the shoulders; fur hat, hair falling to the ears, light beard and moustache.

Pen and ink on vellum. Rectangular, 3×4 in.

Signed and dated 1639. (241)

The Lady is viewed to the left, eyes looking to the right. Dark bodice trimmed at the neck with rushing; fur cape. A jewelled chain across the bosom. Hair falling to the neck ornamented with jewels, a jewel and osprey plume over the right temple.

Pen and ink on vellum. Rectangular, 3×4 in.

Signed and dated 1639.

From Dr. Wellesley's Collection.

(241a)

CLAUDE JOSEPH VERNET

1714-89

CHRISTINA, QUEEN OF SWEDEN (?)

Bust, viewed in profile to the right. A fichu looped over her bosom; hair arranged in curls about the head and bound with a jewelled fillet.

Plumbago on vellum. Oval, $2\frac{3}{8} \times 2\frac{7}{8}$ in.

Signed.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (238)

GEORGE VERTUE

1684-1756

THE EARL OF NORTHAMPTON.

Half-length, viewed full, face to the right, eyes looking to the left. In full armour, holding a baton in his left hand. Small falling collar, moustache and curly wig to the shoulders.

Plumbago on vellum. Rectangular, $4\frac{1}{8} \times 2\frac{3}{4}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

Signed.

Spencer Compton, the second Earl and a famous Royalist, fell at Hopton Heath in 1643. (98)

JEREMIAH CLARKE, Composer, and Organist at St. Paul's Cathedral. Died 1707.

Half-length, viewed full, face to the right. Wearing a cloak about his shoulders. Long hair.

Pencil on paper. Rectangular, $4\frac{1}{2} \times 6$ in.

From Dr. Cumming's Collection. (611)

MATTHEW HENRY, Divine.

Bust, viewed to the left. Long robe and tab collar, full sleeves, curly wig to the shoulders.

Pen and ink on vellum. Rectangular, $3\frac{1}{4} \times 3\frac{3}{4}$ in. (583)

GEORGE VERTUE (*continued*)

THE EARL OF KINGSTON.

Half-length, viewed to the right, eyes looking full. He wears a loose doublet picked out with embroidery; a broad sash edged with lace across his breast and tied over the left shoulder in a large bow, round collar edged with lace. Short beard and moustache, short hair brushed back from the forehead.

Plumbago on vellum. Rectangular, $3\frac{1}{2} \times 4\frac{1}{2}$ in.

Signed.

Robert Pierrepont, first Earl of Kingston, was killed in a tragic manner during the Civil War. The present is the finished study for the portrait in the 'Loyalists'. (133)

QUEEN ELIZABETH.

The Queen is represented head and shoulders, viewed to the left, eyes looking full. She wears a wide fluted ruff and three pearls in her hair, which is confined in a jewelled cap with veil falling behind.

Plumbago on vellum. Oval, $3\frac{7}{8} \times 3\frac{1}{2}$ in. (125)

ANTOINE VESTIER

1740-1810

A LADY, name unknown.

Bust, viewed to the right, face to the left, eyes looking full. Simple décolleté gown; a large bow in her hair, which falls in curls about the neck and shoulders.

Pencil and sepia on vellum. Oval, $2\frac{1}{2} \times 2\frac{1}{8}$ in. (436)

FRANÇOIS ÉLIE VINCENT

1708-1790

A GENTLEMAN, name unknown.

Bust, viewed in profile to the left. High-collared coat, lace cravat, full wig in pigtail.

Pencil on vellum. Oval, $3\frac{1}{2} \times 2\frac{1}{6}$ in.

Signed on the reverse.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (307)

JAN WANDELAAR

1690-1759

ADMIRAL LORD ANSON, 'ad vivum'.

Half-length, viewed full. Coat with wide lapels ornamented with braid and naval buttons, striped waistcoat, tightly curled wig.

Plumbago. Oval, $6\frac{1}{4} \times 5\frac{1}{4}$ in.

Signed and dated 1750.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

This drawing was engraved by Houbraken and published at Amsterdam (see the engraving). (478)

P. WALTHER

A LADY, name unknown.

Half-length, viewed in profile to the left. Simple white dress secured at the waist with pink ribbon, white bow at the neck. Crimpy brown hair cut short, pearl ear-rings. Oval, $2\frac{1}{2} \times 2$ in.

Signed and dated 1801.

From the Falcke Collection.

Nothing seems to be known concerning the Painter of this capital miniature. (56)

WALTER HENRY WATTS

Exhibited at the Royal Academy 1809-30

A LADY, name unknown.

Bust, viewed in profile to the left. She wears a black bodice and white fichu, an elaborate black bonnet-hat, secured under her chin with a frilled band.

On paper. Oval, $3 \times 2\frac{1}{4}$ in.

Signed.

(29)

ROBERT WHITE

1645-1704

CATHERINE OF BRAGANZA, Queen of Charles II.

The Queen is represented half-length, viewed to the right. She wears a décolleté bodice ornamented with jewels, a jewelled clasp with three pearls at her bosom, pearl necklace, pearl drops in the ears. Her hair, parted in the centre, is disposed in two clusters of curls over the ears, from each of which hang two tight curls. Curtain with tassels in the background to the left. Her Crown is placed on a table to the right.

Pen and ink on vellum. Oval, $3\frac{7}{8} \times 3$ in. (308)

ONE OF CHARLES II'S JUDGES, name unknown.

Bust, viewed slightly to the right, eyes looking full. Wearing Judicial robes with white hood and square falling collar. Hair in curls to the shoulders. The famous 'black cap' is on his head.

Plumbago on vellum. Oval, $4\frac{1}{2} \times 3\frac{1}{2}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and illustrated in the special Catalogue. (494)

ONE OF CHARLES II'S BISHOPS, name unknown.

Half-length, viewed to the right. He wears his Ecclesiastical robes and square tab collar. Hair in curls to the ears.

Plumbago on vellum. Rectangular, $4\frac{3}{8} \times 3\frac{1}{2}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (493)

HENRIETTA ANNE, daughter of Charles I and Duchesse d'Orleans.

Half-length, viewed to the right, eyes full. Décolleté bodice with large sleeves; hair parted in the centre and disposed in curls, two locks falling upon each shoulder; pearl necklace.

Indian ink on paper. Rectangular, $5\frac{3}{4} \times 4\frac{1}{2}$ in.

Signed. (519)

GEORGE WHITE

1680-1732

CHARLES II.

Half-length, viewed full, face to the left, eyes looking full. Wearing the collar and George of the Order of the Garter, long lace cravat, the familiar long curly wig.

Plumbago on vellum. Oval, $5\frac{1}{4} \times 4\frac{7}{8}$ in.

Signed and dated 1702.

This magnificent portrait, which is White's *chef-d'œuvre*, was exhibited at the Burlington Fine Arts Club in 1889. It was also exhibited at the Victoria and Albert Museum, 1914-17, and is illustrated in the special Catalogue. Described in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century'.

(219)

WILLIAM DOBSON, Portrait-painter.

Half-length, viewed in extreme profile to the right, face to the right, eyes looking full. He wears a dark cloak and white falling collar. Dark hair, parted in the centre and falling in curls to the shoulders; small moustache.

Pencil on paper. Rectangular, $4\frac{1}{4} \times 5$ in.

(715)

JAMES FRANCIS EDWARD STUART, James III of England and VIII of Scotland.

Bust, viewed to the left, eyes looking to the right. In full armour. Long cravat, large curly wig.

Plumbago on vellum. Oval, $3\frac{7}{8} \times 3\frac{3}{8}$ in.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

(495)

A GENTLEMAN, name unknown.

Half-length, viewed in profile to the right, face to the right, eyes looking full. Loose cloak, frilled cravat, a small turban on his head.

Plumbago on vellum. Oval, $4\frac{3}{16} \times 3\frac{3}{16}$ in.

Signed on the reverse.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue.

(497)

GEORGE WHITE (*continued*)

A GENTLEMAN, name unknown.

Bust, viewed in profile to the right, face to the right, eyes looking full. Open coat with frilled cravat, tight-fitting curly wig.

Plumbago on vellum. Oval, $4\frac{3}{8} \times 3\frac{3}{8}$ in.

Signed.

Exhibited at the Victoria and Albert Museum, 1914-17, and described in the special Catalogue. (496)

JAN WIENIX

1549-

A GENTLEMAN, name unknown.

Bust, viewed to the right. Doublet and ruff; short hair, moustache and small beard.

Pen and ink on vellum. Oval, $2\frac{1}{8} \times 1\frac{7}{8}$ in.

Exhibited at the Victoria and Albert Museum, 1917. (594)

JOHANN WILHELM WINDER

1696-1756

GEORGE II.

Half-length, viewed in profile to the left, wearing the Garter robes. The ribbon and Star of the Order of the Garter across his breast, a curious ornament representing a human head on his shoulder and another over his breast. Long curly wig crowned with a laurel wreath.

Plumbago on vellum. Oval, $4\frac{7}{8} \times 4$ in.

The King looks quite satanic in this portrait.

Signed.

(115)

A LADY, name unknown.

Half-length, viewed to the right. Lace-edged bodice with buttoned sleeves, a scarf over the left shoulder. Hair dressed *high en pompadour*, with two curls falling over the right shoulder.

Sepia on paper. Oval, $5\frac{1}{4} \times 4\frac{1}{4}$ in.

Signed.

(157)

WILLIAM WOOD

1768-1809

A LADY, name unknown.

Half-length, viewed to the right. White bodice and fichu, secured at the waist with blue ribbon. Brown hair bound with a white turban. Oval, $2\frac{7}{8} \times 2\frac{1}{8}$ in.

Probably a very early work of this Miniaturist.

Exhibited at Brussels in 1912.

From the Dunn-Gardner Collection. (110)

THOMAS WORLIDGE

1700-66

TWO GIRLS, names unknown.

The elder Girl is viewed to the right, standing before a stone balustrade. She wears a V-shaped bodice with elbow sleeves, jewelled necklace, small mob-cap, with hair simply arranged. Her left hand holds a rose, while her right touches a small pot of flowers. A tree in the background to the left. The younger Girl is seated and viewed full, dressed in similar costume but larger cap. Her right hand holds some flowers in her lap, while her left points to a parrot perched on a pedestal to the left. A balustrade in the background with trees behind it, in which two birds are sitting.

Plumbagos on vellum. Rectangular, $5\frac{1}{8} \times 3\frac{7}{8}$ in.

Signed and dated 1740.

Both were exhibited at the Victoria and Albert Museum, 1914-17, and are described in the special Catalogue.

(73 and 74)

HENRY JENKINS.

Bust, viewed to the right. Hair parted in the centre and falling to the ears.

Plumbago on paper. Oval, $4\frac{1}{4} \times 3\frac{1}{2}$ in.

This famous centenarian died in 1670.

From the Collection of Samuel Lover (146)

THOMAS WORLIDGE (*continued*)

AN ELDERLY WOMAN (probably after Rembrandt).

Half-length, viewed to the left and inclined slightly forward. Her hands are in a fur muff. White fichu, white cap covered with a veil falling over the shoulders.

Pencil on paper. Rectangular, $3\frac{3}{8} \times 4$ in.

Signed and dated 1739.

From Bishop Percy's Collection.

(664)

JOHN WRIGHT

flourished 1790-1819

HARRIET MELLON, afterwards Mrs. Coutts and Duchess of St. Albans.

Half-length, viewed to the left. She wears a simple white bodice, powdered hair bound with a blue fillet. Oval, $2\frac{1}{2} \times 2\frac{1}{8}$ in.

Signed.

Exhibited at the Royal Academy in 1799.

Wright committed suicide in 1819.

(356)

CHRISTIAN FRIEDRICH ZINCKE

1684-1767

WILLIAM, FOURTH LORD BYRON.

Bust, viewed to the right, looking full. He wears a blue coat, with lace cravat, long brown wig to shoulders.

Enamel. Oval, $1\frac{7}{8} \times 1\frac{1}{2}$ in.

This portrait belonged to the poet Byron, who bequeathed it to the seventh Lord Byron.

(89)

MARIA CLEMENTINA, Queen of James III.

Bust, viewed to the left, face to the right, looking full. Blue décolleté bodice with gold embroidery at the bosom, magenta

CHRISTIAN FRIEDRICH ZINCKE (*continued*)

scarf thrown back from the shoulders, powdered hair falling in a long curl over the right shoulder.

Enamel. Oval, $1\frac{1}{2} \times 1\frac{1}{4}$ in.

From the Collection of the Princess Charlotte.

Exhibited at the South Kensington Museum in 1865, and at Glasgow in 1888. (396)

MRS. MORGAN.

Half-length, viewed full, face to the left. She wears a white lace décolleté bodice with a pink bow over the bosom, a pink wrap edged with brown fur about her shoulders. Brown hair brushed back from the forehead, and ornaments with small pink feather. Oval, $1\frac{3}{4} \times 1\frac{1}{2}$ in.

This is probably the original study for the Enamel portrait. (353)

'KITTY' CLIVE, the Actress.

Half-length, viewed full, face to the right, eyes looking full. Décolleté bodice with mantle; hair simply arranged, one curl falling over the right shoulder.

Plumbago on vellum. Oval, $1\frac{7}{8} \times 1\frac{1}{2}$ in.

Exhibited at Brussels in 1912 and at the Victoria and Albert Museum, 1914-17, and described in the Catalogues of the Exhibitions. (94)

JOHN ZOFFANY, R.A.

1733-1810

A LADY, name unknown.

Bust, viewed to the right, eyes looking full. Décolleté bodice faintly indicated. She wears a lace cap decorated in the centre with a rosette, a pearl necklace secured at the back in a loose bow.

Pencil on paper. Rectangular, $2\frac{1}{2} \times 2\frac{7}{8}$ in.

A slight but very charming sketch. (772)

PORTRAITS IN PLUMBAGO OR PENCIL¹

(All are on paper unless otherwise described)

IOD À CASTRO

GUIL À CASTRO.

Half-length, viewed to the right, eyes looking to the left. Standing in his study before a table on which are papers, pen and ink, and a geometrical globe. A bookshelf in the background to the left, an open window showing a landscape to the right. He wears a flowing robe with short sleeves over his doublet with stiff collar and cuffs, skull-cap, and hair falling to the shoulders, small moustache and beard. His right hand rests on the table, his left is placed on his breast.

Pen, ink, and plumbago on vellum. Rectangular, 6 × 8 in.

Signed and dated 25th Dec. 1651.

From the Van Gogh Collection.

(503)

ANTONIO APPIANI

1757-1817

NAPOLEON I.

A head, viewed to the right, eyes looking to the left. He wears a light coat and black stock tied in front with a bow. Dark hair brushed forward and falling in curls about the face.

Black and red chalks. Rectangular, 9½ × 13 in.

One of the very earliest and most striking portraits of the Emperor.

A contemporary note states that it was 'Drawn from nature'.

(706)

¹ The present division between 'Miniatures' and 'Portraits' is, I fear, an arbitrary one; because some of the 'Portraits' are small and some of the 'Miniatures' are quite as large.

EDMUND ASHFIELD

flourished 1670-1700

JOHN, FOURTH DUKE OF SOMERSET AND MARQUESS
OF HERTFORD

Almost half-length, viewed to the left, eyes looking full.
He wears a cloak about his shoulders, elaborate lace collar,
hair falling in curls to the shoulders.

Pencil. Rectangular, $13\frac{1}{2} \times 10$ in.

One of the finest drawings of this period in existence.

From George Vertue's Collection. (577)

ÉTIENNE AUBRY

1745-81

A SKETCH.

A Youth is represented weeping before a bust on a pedestal
to the left. A dog lies at his feet; his hat and stick are
beside him, while a Girl wrapped in a loose gown is shown
about to leave the room by a door. She turns her head
for a last glimpse of her companion.

Pencil and wash. Rectangular, 7×9 in. (713)

JACQUES LUC BARBIER

1769-1860

AN OFFICER IN UNIFORM, name unknown.

Full-length, viewed full, face to the right. His left hand,
outstretched, rests on his sword, the right on his hip. Two
cannon mouldings are on the ground to the right.

Pencil. Rectangular, 11×16 in.

Signed and dated 1793. (128)

BERNARD BARON

1700-70

CHARLES I, HENRIETTA MARIA, CHARLES II, AND
JAMES II.

The King, to the left, is viewed full, face to the right, eyes full. The Queen, to the right, is viewed full, face to the left. At the King's left knee stands Prince Charles in tight cap and long frock, while the Queen holds Prince James in her lap. Two dogs beside her to the left. The King is dressed in slashed doublet and silk hose. A cape with the Star of the Order of the Garter is over his right arm. The ribbon of the Garter is round his neck. Falling ruff, the familiar beard and moustache. The Queen wears a full light satin bodice and skirt, pearl necklace and pendant, pearl drops in the ears. The familiar head-dress of fringed curls, with jewelled ornament. A covered table to the left on which rest the Crown, Orb, and Sceptre. Two columns with looped-up curtain in the background to the right. The Thames with buildings, presumably Westminster, in the distance to the left.

Indian ink wash. Rectangular, $15 \times 19\frac{1}{4}$ in.

This is the finished study for the well-known engraving which was published in 1741. (588)

JAMES BASIRE, SENR.

1730-1802

SIR JAMES BARROW.

Half-length, viewed to the left. Dark coat, long tab collar, long wig.

Pencil. Oval, $7 \times 5\frac{1}{2}$ in.

Signed.

This differs entirely from the published portrait. (166)

LOUIS LÉOPOLD BOILLY

1761-1845

NAPOLEON I.

Bust, viewed full, face to the right. He wears the well-known high-collared coat edged with gold embroidery and a black stock over a white collar, short hair brushed forward.

Pencil and Indian ink. Oval, $10\frac{1}{4} \times 8$ in.

This portrait was drawn in 1801, and is a study for the well-known engraved portrait. (700)

A BOY, name unknown. 'Le Petit Écolier'.

Bust, viewed full, face to the right. Open jacket with falling collar, short hair.

Pencil. Rectangular, $5\frac{1}{4} \times 7$ in.

From the Cailleux Collection. (407)

FRANÇOIS BOUCHER

1704-70

AN ARTIST, name unknown.

Half-length, viewed full, face to the right. He wears a loose jacket over a plain shirt without his cravat, a white turban on his head. He is engaged in drawing on a block held before him, with paper, compasses, etc., within reach.

Pencil, heightened with colour. Oval, $9 \times 6\frac{3}{4}$ in.

This drawing has also been ascribed to Nicolas Bernard Lépicié.

From the Collection of Samuel Rogers. (704)

JAN DE BRAY

1626-97

A YOUTH, name unknown.

Half-length, viewed to the left, eyes looking to the right. Tight jacket, falling collar, short hair.

Pencil and Indian ink. Rectangular, $5\frac{1}{4} \times 6\frac{1}{2}$ in.

This drawing has also been ascribed to Judith Leyster.

From the Collection of Sir Thomas Lawrence, P.R.A.

(620)

ADAM BUCK

1759-1834

MASTER BEATTY.

He is represented full length, viewed full, face to the right, standing in a Wood holding a bow and arrow. He wears a white jacket with wide falling collar and a kilt with pantelettes; short light brown hair, his cap on the ground beside him to the right. Background of trees.

Pencil, heightened with colour. Rectangular, $6\frac{1}{2} \times 8\frac{1}{2}$ in.
(160)

HENRY WILLIAM BUNBURY

1750-1811

A REVOKE.

A caricature representing three men and a woman (full lengths) seated at a table playing cards.

Pencil. Rectangular, $10\frac{1}{2} \times 8\frac{1}{4}$ in. (258)

ANNIBALE CARRACCI

1560-1609

AN ELDERLY MAN, name unknown.

He is viewed to the right. Round collar, short dark hair, short round beard and dropping moustache.

Pencil, heightened with red chalk. Rectangular, $6\frac{7}{8} \times 11\frac{1}{8}$ in.
(672)

AGOSTINO CARRACCI

1557-1602

THE ARTIST'S OWN PORTRAIT.

A head, viewed full. Open falling collar, short dark hair brushed up from the forehead, small moustache and tuft under the lip.

Black and red chalk. Rectangular, $3\frac{1}{2} \times 5$ in. (714)

NICOLAS CHEVALIER

1655-1720

THE ARTIST'S OWN PORTRAIT.

Half-length, viewed to the right, eyes looking to the left. Holding a medal before him in his left hand. Embroidered cloak, lace cravat, curly wig to the shoulders.

Plumbago and Indian ink on vellum. Rectangular, $5\frac{1}{2} \times 8\frac{1}{2}$ in.

Signed and dated 1688.

Chevalier's best-known illustrations are those to his 'Histoire de Guillaume III par Médailles 1692'. (383)

CARLO CIGNANI

1628-1719

THE ARTIST'S OWN PORTRAIT.

Bust, viewed to the right, eyes looking full. He wears a loose cloak over a doublet buttoned up to the neck, long falling collar; short wavy hair confined in a tight-fitting cap.

Red chalk. Oval, $5\frac{7}{8} \times 6\frac{7}{8}$ in.

This drawing belonged to the younger Richardson and, according to the inscription in his handwriting on the reverse of the mount, was acquired by him from Charles Lucy, a pupil of Cignani, for whom it was made as a parting gift from his master. It also states that Cignani was a pupil of Albano, and ends with a eulogistic account of his worth as a man and an artist.

From Richardson's and Dr. Wellesley's Collections. (767)

GIOVANNI BATTISTA CIPRIANI

1727-85

THE MADONNA AND THE INFANT CHRIST.

Our Lady is represented half-length, to the left, holding the Babe to her breast. Drapery about the head and shoulders.

Pencil on vellum. Rectangular, 6×8 in.

Signed. (195)

J. CLINGBRING

circa 1650

A LADY, name unknown.

Seated, three-quarter length, viewed full, face to the left, her arms folded in her lap. Laced-up bodice and elbow sleeves. Her hair confined in a high cap, with curls falling over each ear. A cloak thrown over the back of the chair.

Pencil. Rectangular, $6\frac{1}{2} \times 9\frac{1}{4}$ in.

Signed.

(661)

CHARLES NICOLAS COCHIN

1715-90

CHARLES DE SECONDET, BARON DE MONTESQUIEU.

Bust, viewed in profile to the right, contained in a medallion with title below, ornamented with a pair of fasces.

Pencil. Rectangular, $5\frac{1}{2} \times 7$ in.

(347)

AN ECCLESIASTIC, name unknown.

Half-length, viewed in profile to the left, face to the left, eyes looking full. Soutane and dark tabbed collar. Hair brushed back from the forehead and falling to the ears.

Pencil. Rectangular, $4\frac{1}{2} \times 5\frac{1}{2}$ in.

Signed and dated 1772.

(462)

RICHARD COSWAY, R.A.

1742-1821

'KITTY' FISCHER.

Full length, viewed to the right, seated in a splendid garden. She holds a dove in her lap, while another is perched on a branch of one of the trees behind her. Two others are drinking from the basin of an elaborate fountain to the right. In the immediate background to the left is a large classic urn on a pedestal. A statue is seen through the foliage to the right. In the distance the façade of a mansion. She is dressed in a loose décolleté bodice and full skirt. She wears a tiara in her hair, which is caught up at the back in loops of curls.

Pencil. Rectangular, $14\frac{1}{2} \times 16$ in.

Signed and dated 1767.

RICHARD COSWAY, R.A. (*continued*)

A most superb drawing. It is believed to be the most beautiful as well as the most important of Cosway's drawings that exists. It was acquired from Mr. F. B. Daniell, Cosway's biographer. (643)

THE ARTIST'S OWN PORTRAIT.

Full-length, viewed to the left, face in profile to the right. In fancy costume, cape, doublet and hose, plumed hat. His left foot rests on a rock, his left knee supports an open book in which he is writing.

Indian ink. Rectangular, $4\frac{3}{8} \times 5\frac{1}{2}$ in.

A very early work, dating from about 1775. It has never been engraved. (667)

FRANCES ABINGTON, the Actress.

She is represented full length, seated under a tree; a spaniel by her side. Her right arm rests on a pedestal, the left arm lies in her lap. She wears a simple short-sleeved gown embroidered with a pattern of rosebuds, a tassel girdle round her waist. In the background, to the right, thick foliage, to the left a river and a glimpse of sky.

Pencil. Rectangular, $6 \times 4\frac{3}{4}$ in.

Besides the present lovely drawing, Cosway drew portraits of this famous Actress in 1783 and 1790. (148)

THE COMTESSE DE PEREGORD AND DAUGHTERS.

The Comtesse is represented seated, face to the left, inclined to the right, holding one daughter in her lap with her left arm, her right arm holds a dove above the child's head. The other daughter stands to the right, clasping her sister's legs. The Comtesse wears a white décolleté bodice with shoulder sleeves, auburn hair simply arranged. The children wear simple white frocks and lace caps. A curtain and wall in the background.

Pencil, heightened with colour. Rectangular, $6\frac{1}{2} \times 8\frac{1}{4}$ in.

This drawing dates from Cosway's late period. (636)

JOHN AND FREDERICK PONSONBY.

The elder boy is represented, in profile to the right, stooping to point out to his brother the space on the base of a classic urn to the right (where in the engraving is added the beginning of an epitaph). The younger boy, resting his right knee on a

RICHARD COSWAY, R.A. (*continued*)

step of the pedestal, turns an inquiring face to his brother. Both wear satin jackets and breeches, and the older boy a cloak. A wall and trees in the background to the right and left.

Indian ink. Rectangular, $7\frac{1}{4} \times 9$ in.

Drawn in 1787 and engraved. The engraving is framed with the drawing. (656)

MRS. DELANY.

Full length, viewed to the left. She is seated in an elaborately carved armchair, dressed in a gown richly embroidered with flowers, a wide embroidered hem on the panier skirt. A black silk apron edged with lace pinned up to the lawn fichu round her neck. Lace mob-cap secured under the chin with a narrow scarf, short sleeves with puffs at the elbow, a black velvet band at her neck.

Pencil. Rectangular, $7\frac{1}{4} \times 9$ in.

Born Mary Granville, she was married to Mr. Delany in 1743 and died in 1788 in her eighty-ninth year. Both her 'Autobiography' and 'Letters' have been published. She was godmother to the Earl of Mornington. (727)

A GROUP IN MOYEN-AGE COSTUME.

Full-lengths. Representing a Knight saluting a Lady in male attire. A young groom stands beside his horse to the left.

Indian ink. Rectangular, $11\frac{3}{4} \times 7\frac{3}{4}$ in.

WILLIAM TELL.

Representing the hero with his crossbow about to embrace his son, who holds aloft the famous apple pierced with an arrow.

Pencil. Rectangular, $3\frac{1}{2} \times 3\frac{3}{4}$ in. (610)

MARIA COSWAY

A CLASSICAL SUBJECT.

Two full-length male figures. Representing a captive being bound to a tree.

Indian ink. Rectangular, $11 \times 13\frac{7}{8}$ in.

Signed. (657)

MARIA COSWAY (*continued*)

TWO FEMALE FIGURES.

Representing a mother, seated in the centre, embracing her daughter to the right. She wears a loose gown with lace cuffs and ruff collar, pearl necklace. The child wears a slashed overskirt and puff sleeves; her hair is confined in a tight cap.

Pencil. Rectangular, $5\frac{1}{2} \times 9\frac{1}{2}$ in. (137)

A LADY, name unknown.

Half-length, viewed full, in classic costume, hair parted in the centre and bound with a fillet, with two curls falling over each ear.

Pencil. Rectangular, $7\frac{3}{4} \times 10\frac{1}{8}$ in.

Signed. (668)

CHARLES ANTOINE COYPEL

1694-1752

AN ARTIST, name unknown.

Half-length, viewed to the right, eyes looking full. He wears a loose coat with fur lapels and frilled cravat. Powdered wig. His right hand holds a palette and brushes, his left hand is raised in gesture. A geometrical globe sketched in the background to the right.

Pencil and mauve chalk. Rectangular, $6\frac{3}{4} \times 8\frac{1}{4}$ in. (660)

GEORGE DANCE, R.A.

1741-1825

THOMAS HARDWICKE, the Architect.

Seated half-length, viewed in profile to the left. Dark coat, light waistcoat, lace cravat, powdered hair in pigtail.

Pencil. Rectangular, $7\frac{3}{4} \times 10$ in.

Signed and dated 1795.

This drawing was engraved by Wm. Daniell in 1814.

(155)

J. M. W. TURNER, R.A.

Viewed seated half-length, in profile to the left. He wears a green coat over a yellow waistcoat and white frilled

GEORGE DANCE (*continued*)

cravat. Brown hair brushed forward and falling in short locks about the ears.

Pencil and water-colour. Oval, $6\frac{1}{2} \times 8\frac{1}{2}$ in.

Signed and dated August 9, 1792.

Exceedingly interesting, being the earliest known portrait of Turner. It was drawn when he was but seventeen. (702)

J. M. W. TURNER, R.A.

Seated, half-length, viewed in profile to the left. Plain open coat, frilled cravat, hair brushed forward and falling in long strands to the shoulders.

Pencil. Oval, $8 \times 6\frac{1}{2}$ in.

A very delightful portrait dating from about 1795. Both of these portraits of Turner were probably drawn by Dance in Thomas Hardwicke's studio. (716)

THE CHEVALIER D'EON DE BEAUMONT.

Half-length (in female attire), viewed in profile to the left. Wearing a tight-fitting bodice, with frilled collarette and fichu; an elaborate bonnet of fluted lace and ribbon completes the costume.

Pencil. Oval, $6\frac{1}{2} \times 4\frac{1}{8}$ in.

The Chevalier was treated as a boy, though his sex was doubtful. He was secret agent of Louis XV at St. Petersburg and Minister Plenipotentiary in London. As is well known, he adopted female attire for several years. (707)

JAMES STUART, F.R.S.

Half-length, viewed in profile to the left. High-buttoned coat, wig in pigtail.

Pencil. Rectangular, $6 \times 8\frac{1}{2}$ in. (163)

SIR WATKIN LEWES, M.P., Lord Mayor of London.

Bust, viewed in profile to the left. He wears a spotted coat and tight lawn neck-cloth, powdered wig in pigtail.

Pencil. Rectangular, $4\frac{3}{4} \times 7\frac{1}{4}$ in. (723)

A BOY, name unknown.

Half-length, viewed in profile to the left. He wears a dark jacket with double lapels, round falling collar, dark hair brushed forward, two locks falling to his shoulder.

Pencil. Oval, $6\frac{1}{4} \times 7\frac{7}{8}$ in. (722)

NATHANIEL DANCE, R.A.

1735-1811

THE HONBLE. LAVINIA BINGHAM (afterwards Countess Spenser).

Seated, half-length, viewed to the left. She wears a steel-blue bodice laced up in front with ribbons and a black sash secured with a silver buckle, wide white fichu, yellow gloves to the elbow; brown wide-brimmed hat over her brown hair, powdered and curled to the ears, and then falling in natural locks to the shoulders.

Water-colour on chicken-skin. Rectangular, $7 \times 8\frac{1}{2}$ in.

Signed. (634)

WILLIAM DANIELL, R.A.

1769-1837

THE ARTIST'S OWN PORTRAIT.

Seated, three-quarters length, viewed to the right, eyes looking full. His left arm rests in his lap, the right arm on the back of a chair. High-collared coat, white stock, short hair brushed forward. The background shows an Artist's studio with a picture of two horses and their jockeys racing.

Pencil. Rectangular, $7\frac{1}{2} \times 9\frac{1}{4}$ in.

Signed and dated April 12th 1811. (385)

GEORGE DAWE, R.A.

1781-1829

JOHN BELLINGHAM, the assassin of Spencer Percival.

Half-length, viewed almost in profile to the left. High-collared coat, open waistcoat, frilled cravat, short hair parted at the side.

Pencil. Rectangular, $7\frac{1}{2} \times 9\frac{1}{4}$ in.

Signed. (270)

GEORGE DAWE, R.A. (*continued*)

SARAH SIDDONS, the Actress.

Half-length, viewed full. She wears a black décolleté bodice with puff sleeves and high girdle tied in a small bow. An oblong jewel set at her bosom, a string of pearls round her neck. Her dark hair is simply arranged.

Crayons. Oval, $8\frac{1}{4} \times 11\frac{1}{8}$ in. (446)

LUCAS DE HEERE

1534-84

THOMAS HOWARD, FOURTH DUKE OF NORFOLK.

Head and shoulders, viewed to the left, eyes looking full. He wears a dark doublet with standing collar edged with narrow lace. Short dark hair confined in a small cap, small beard and moustache.

Pencil and black chalk, heightened with coloured chalk. Rectangular, $6\frac{1}{2} \times 5\frac{1}{2}$ in.

Below the portrait is written in a XVIth century hand, 'Norfolcis dux decollatus sub Elisabetha, 1572 Jun'.

The Duke formed a project of marriage with Mary Queen of Scots, was involved in Ridolfi's plot, and executed for treason.

A very fine and spirited portrait of one of the most remarkable men of the Tudor period.

From the Collection of the Earl of Arundel and Norfolk (1586-1646). (678)

PIERRE JEAN DE VLAMYNCK

1795-1850

THE DUKE OF WELLINGTON.

The Duke is represented full length, viewed to the right, standing in a mountainous landscape, a Regiment is in the foreground marching into action. He wears top boots and long coat. The left hand holds a field-glass, the right hand

PIERRE JEAN DE VLAMYNCK (*continued*)

rests on the hilt of his sword; his cloak is thrown over a rock behind him.

Pencil. Rectangular, $14\frac{1}{4} \times 18\frac{3}{4}$ in.

Signed and dated 1815.

Drawn at Brussels in 1815, on the eve of Waterloo. This vigorous and important portrait does not appear to have been engraved.

This Artist was much patronized by the King of the Netherlands; he died at Bruges in 1850. (162)

ABRAHAM DELFOS

1731-1820

HERMAN DOOMER ('le Doreur'), after Rembrandt.

Half-length, viewed to the right, eyes looking full. Doublet and falling ruff, wide-brimmed hat, beard and moustache.

Pencil. Rectangular, $5 \times 6\frac{1}{2}$ in. (463)

NICOLAS DESPORTES

1718-87

THE STAG HUNT.

Representing a river with wooded banks. The Stag is being worried by the hounds in mid-stream, while several horsemen are putting out in a boat to capture it. Two others gallop up from the right. A Church spire in the distance. Cloudy sky.

Pencil. Rectangular, $6\frac{3}{4} \times 5$ in.

Signed and dated 1775. (140)

SIMON DE VOS

1603-76

A GENTLEMAN, name unknown.

Half-length, viewed full, seated with his left arm resting on a table to the left. The left hand holds a pair of gloves, the right hand rests on his hip. Long coat and cape, square falling collar with tassels, fluffy wig to the ears, moustache.

Plumbago on vellum. Rectangular, $10\frac{1}{2} \times 13\frac{1}{2}$ in.

Signed and dated 1672.

From Dr. Wellesley's Collection. (231)

CHRISTIAN WILHELM ERNST
DIETRICH

1712-74

AN ELDERLY JEW, after Rembrandt.

Head and shoulders, viewed to the right. Short beard and moustache, high turban.

Pencil. Rectangular, $5 \times 3\frac{1}{2}$ in.

Signed and dated 1744. (174)

JOHN DOWNMAN, A.R.A.

1750-1824

EDWARD, LORD ELLIOT.

Half-length, viewed in profile to the left. Powdered wig in pigtail.

Pencil, heightened with colour. Oval, $5\frac{7}{8} \times 7\frac{1}{2}$ in.

Signed and dated 1779.

Downman has written a short biography of Lord Elliot underneath the portrait.

This drawing is recorded in Williamson's 'Life of Downman', page 62. (156)

A LADY, name unknown.

Seated, half-length, viewed to the left. White short-sleeved gown with blue sash, powdered hair in curls to the shoulders and bound with a pale yellow turban.

Pencil, heightened with colour. Oval, $5\frac{1}{4} \times 3\frac{3}{4}$ in. (431)

ISABELLA AND CHARLES DOWNMAN, the daughter and son of the Artist.

They are represented half-length standing under a tree. The boy, dressed in a dark jacket and falling collar, is depicted in the act of embracing his sister, his left hand being raised to her cheek. She wears a light décolleté frock with short sleeves, her hair falling in curls to her shoulders, her hands are folded before her.

Pencil. Rectangular, $9\frac{1}{4} \times 7\frac{3}{4}$ in.

JOHN DOWNMAN, A.R.A. (*continued*)

This is the original design for the drawing exhibited at the Royal Academy in 1802.

From the Collection of John Parry, of Denbigh, a close friend of Downman. (688)

MISS PETRE.

Half-length, viewed to the left, eyes looking full. She is dressed in a white décolleté bodice and wide fichu which is brought down over her shoulders to her waist. She wears a small straw hat trimmed with stiff white bows. Her brown hair, arranged in curls over the ears, falls in waves down her back.

Oils on canvas. Oval, $8\frac{1}{2} \times 10\frac{7}{8}$ in. (759)

TWO DRAWINGS, designed to illustrate Isaac Disraeli's 'Narrative Poems'.

One represents a female figure, half-length, clasping a boy to her breast. A landscape is in the background. The stanza illustrated is written in the lower right-hand corner. The other represents the heroine bending over the boy's prostrate form. Two stanzas are written in the lower right-hand corner.

Pencil, heightened with colour. Rectangular, $18 \times 14\frac{1}{4}$ in. and $17 \times 14\frac{1}{2}$ in.

Signed and dated 1803.

The stanzas from Disraeli's poem are in Downman's handwriting.

The third drawing is in the Victoria and Albert Museum. When Disraeli was taken ill at Exeter he was attended by Dr. Hugh Downman.

From the Collection of John Parry, of Denbigh.

(530 and 531)

A SCENE FROM LUCIAN.

Representing a sylvan festival with groups of men and women feasting in the background to the right and left. Diogenes, carrying a club, and Lais a festoon of flowers, are dancing in the foreground under a tree, from which swing hanging lamps.

Pencil and wash. Rectangular, $13\frac{1}{2} \times 16\frac{1}{2}$ in.

Signed.

(451)

H. M. DRUMMOND

MISS PARR.

Represented full length, viewed to the right, standing before a stone balustrade with two steps and a column to the right. She is dressed in a simple white Empire gown, her hands folded before her and holding up a fold of her skirt. Light brown hair falling in curls to the shoulders. In the extreme background a suggestion of trees and foliage.

Pencil, heightened with colour. Rectangular, $9\frac{3}{4} \times 6\frac{1}{2}$ in.

Signed and dated 1802. (406)

SIR ANTHONY VAN DYCK

1599-1641

GIUSEPPE CESARI, 'il Cavaliere d'Arpino.'

Seated half-length, viewed almost in profile to the left. He wears a loose cloak and cape, wide falling collar, curly hair to the ears, pointed beard and moustache; his right hand, raised to his breast, holds an edge of his cloak.

Plumbago on vellum. Rectangular, $6\frac{3}{8} \times 8\frac{3}{8}$ in.

Signed and dated 1627.

This highly important drawing was formerly in the Collections of Flink, Horace Walpole, Lord St. Helens, and Dr. Wellesley. (763)

PRINCE THOMAS OF SAVOY.

Full length, on horseback, viewed to the left. Doublet and hose with flowing sash, hair to the shoulders. Pointed beard and moustache.

Pencil. Rectangular, $2\frac{5}{8} \times 3\frac{1}{4}$ in.

Probably the original study for the famous picture.

From Sir Joshua Reynolds's Collection. (373)

SCHOOL OF VAN DYCK

A GENTLEMAN, name unknown.

Bust, viewed to the right, eyes looking to the left. Double pinked-out falling ruff, short hair parted on the side, small beard and moustache.

Pencil. Rectangular, $10\frac{1}{4} \times 12$ in.

SCHOOL OF VAN DYCK (*continued*)

JAMES, DUKE OF YORK. James II, at the age of two years.

Bust, viewed to the right. Jacket and falling collar, his short curly hair bound with a wide ribbon and topped with a velvet cap with plumes tilted to the right.

Plumbago on vellum. Oval, $8\frac{1}{2} \times 7$ in.

The original and contemporary drawing for the engraving, but unfortunately somewhat damaged. (504)

NICOLAS ETIENNE EDELINCK

1681-1767

AN ARTIST, name unknown.

Half-length, viewed full, face to the left. He wears a richly embroidered cloak. Curly hair falling to his shoulders. He holds a canvas before him with a pair of compasses in one hand, a charcoal pencil in the other.

Pencil, heightened with colour. Oval, 9×7 in.

From the Collection of Samuel Rogers. (705)

HENRY EDRIDGE, A.R.A.

1769-1821

SIR GEORGE AND LADY AMYAND. A pair.

He is represented three-quarter length, legs crossed, seated on a sofa; his left hand in his pocket, the right holding a book; face to the right. He wears a high-collared coat, cravat tied in a bow, side whiskers, short hair brushed back from the forehead. A curtain sketched in the background to the left.

Pencil. Rectangular, $6\frac{1}{2} \times 4\frac{3}{4}$ in.

Lady Amyand is represented three-quarter length, viewed to the left, seated in an armchair. A little dog at her side is begging to jump on her lap. She wears a simple gown with a sash and frilled fichu; her hair is dressed in a mass of curls about her head, a scarf hangs from the arm of the chair. A column and curtain sketched in the background to the right. Foliage in the distance to the left.

Pencil. Rectangular, $4\frac{3}{4} \times 6\frac{1}{2}$ in.

Signed and dated 1794.

HENRY EDRIDGE, A.R.A. (*continued*)

These, as well as the following drawings, are framed according to Edridge's own design. Severe gilt frames with inner border of gold and black painted on the glass. (422 and 422a)

LADY MALMESBURY.

She is represented three-quarter length, viewed full, seated on a sofa at a drop-leaf work-table engaged in sewing, a little dog beside her to the right. She wears a simple gown with fichu and frilled collar, a turban over her hair, which falls in curls to the shoulders.

Pencil. Rectangular, $4\frac{3}{4} \times 6\frac{1}{2}$ in.

This is one of the most charming of Edridge's drawings. It is the companion portrait to those of Sir George and Lady Amyand (Lady Malmesbury's sister). (86)

A FAMILY GROUP, names unknown.

Consisting of a father and mother with their two children. The father, in coat and knee breeches, is viewed full length to the right and seated on a bench to the left with a little boy in brown at his side. His wife, full length and viewed full, stands on his right, her arm embracing a little girl in white, who is seated on the pedestal of a classic urn. She wears a white gown with necklace of red beads, a blue turban over her brown hair. A large tree trunk and sunflowers in the background; a toy barrow and a pot of poppies in the foreground to the left and right.

Water-colour. Rectangular, $20\frac{3}{4} \times 25\frac{1}{2}$ in.

This is the most important Edridge drawing known to me. (470)

COLONEL WELLESLEY, afterwards the Duke of Wellington.

He is represented full length, viewed to the right, dressed in full uniform, long boots, white trunks, long coat with braid and epaulettes. His hands rest before him on the hilt of his sword. Short hair. Landscape with a bay, mountains, and a fortress in the background.

Pencil and wash. Rectangular, $10\frac{1}{2} \times 2$ in.

Signed and dated 1797.

Exhibited at the Royal Academy in 1798.

I do not think this could have been drawn *ad vivum*. (346)

HENRY EDRIDGE, A.R.A. (*continued*)

GEORGE WASHINGTON.

Half-length, viewed in profile to the left. Green coat edged with gold braid, gold epaulettes, frilled cravat. His left arm is thrust in his coat, his right falls by his side. Semi-poudré hair in pigtail and the familiar hat with a rosette.

Pencil, heightened with colour. Rectangular, $5\frac{3}{4} \times 7$ in.

(483)

ANGELICA KAUFFMANN, R.A.

She is represented full length, viewed to the left, seated beside her easel, on which is an unfinished canvas. Her right hand is in her lap and grasps a palette and brushes, her left arm rests on the easel. She wears a short-sleeved bodice and full skirt, flaring lace collar. Short curly brown hair.

Pencil, heightened with colour. Rectangular, $6\frac{3}{4} \times 10\frac{3}{4}$ in.

(456)

A LADY, name unknown.

Full-length, viewed in profile to the right. Frilled bodice with long sleeves, panier skirt, pearl drops in her ears. High-crowned hat decorated with flowers, her hair simply arranged. She holds a handkerchief in her hand, a little dog runs beside her. Suggestion of trees in background.

Pencil. Rectangular, $9\frac{1}{4} \times 14$ in.

(421)

SAMUEL DANIELL, Artist and Traveller in the East.

Seated full length, viewed to the left, legs crossed. Buttoned coat, tight breeches top boots, short curly hair. His right arm rests on the back of the chair, his hands are clasped before him.

Pencil. Rectangular, $8\frac{3}{4} \times 11\frac{1}{2}$ in.

(382)

WILLIAM WILBERFORCE, M.P.

The finished drawing of the first sketch (*vide* No. 371, page 34). He is represented, viewed to the right, seated in a high-backed armchair reading a book. He wears a brown coat and white waistcoat, white cravat. Grey hair cut short at the ears. An eyeglass hangs from a ribbon round his neck.

Pencil and water-colour. Rectangular, $8\frac{3}{4} \times 10\frac{7}{8}$ in.

This drawing was engraved in 1809.

(765)

HENRY GRATTAN, M.P.

This remarkably interesting portrait was drawn by Edridge in the Irish House of Parliament in the fatal year 1798, and

HENRY EDRIDGE, A.R.A. (*continued*)

represents Grattan addressing the House. He is viewed half-length, turned to the left. His left hand is placed in a gesture of affirmation on a table before him. He wears a long open coat, a closed pince-nez hanging over his waistcoat. Portraits of two other Members of the House are sketched in the background to the right. Rectangular, $7\frac{1}{2} \times 10\frac{1}{2}$ in.

Signed and dated 1798.

(626)

CHARLES DOMINIQUE JOSEPH EISEN

1720-78

A GROUP.

Representing nine cupids with festoons of flowers gambolling in a wood about the base of a statue of a fawn.

Indian ink wash. Rectangular, $4\frac{3}{4} \times 5\frac{3}{4}$ in. (711)

A GROUP.

Representing seven cupids in a wood pulling another cupid in a rude rustic car.

Indian ink wash. Rectangular, $4\frac{3}{4} \times 5\frac{3}{4}$ in. (712)

GEORGE ENGLEHEART

1752-1829

SIR HENRY BATE-DUDLEY, the friend of Gainsborough.

Full-length, viewed to the left, standing in a landscape beneath a tree. His left hand rests on a cane, his right is crossed over it and holds a high-crowned hat. Satin knee breeches and silk stockings, buckle shoes, lace cravat. Powdered hair in pigtail.

Pencil, just touched with colour. Rectangular, $12 \times 18\frac{1}{2}$ in.

Signed.

This remarkable drawing was exhibited at the Royal Academy in 1790. (553)

CHARLES KNOWLTON.

Viewed to the right, eyes looking full. Powdered wig.

Pencil, heightened with colour. Rectangular, $5\frac{1}{8} \times 6\frac{1}{2}$ in.

(274)

ENGLISH

Late XVIIth Century

SHAKESPEARE.

Represented full length, viewed to the right. He stands on a balcony with a green curtain with cord and tassel in the background to the right, a group of trees in the distance to the left. He wears a grey doublet and hose with lace-edged collar and short cape concealing the left arm; his right rests on a staff. The familiar pointed beard and moustache.

Pencil. The face is drawn on vellum. Rectangular, $9\frac{1}{2} \times 15\frac{1}{2}$ in.

From the Wray Collection. (284)

JOHN FABER, SENR.

1650-1721

AN ELDERLY MAN, name unknown.

Half-length, viewed to the right. Brown coat buttoned almost to the chin, white neck-cloth; broad-brimmed brown hat, short brown hair.

Crayons. Oval, 8×10 in.

Signed and dated 1711. (457)

CHARLES II.

Full-length, in the robes of the Order of the Garter. The King is seated beside a table to the left, on which are placed the Crown and Sceptre. In the background, to the left, an open window, showing Windsor Castle in the distance; a curtain to the right.

Indian ink wash. Rectangular, $11 \times 8\frac{1}{2}$ in.

This important drawing was afterwards engraved in mezzotint by the younger Faber, and is regarded as his *chef-d'œuvre*. When in the Hodgkins Collection it was ascribed to Samuel Cooper, but it was certainly drawn by the elder Faber and inspired by Lely's famous portrait of the King. (520)

WILLIAM FAITHORNE

1616-91

RICHARD LE BELOMAN, called Zebolina, teacher of short-hand writing.

Bust, viewed to the right, eyes looking full. He wears a loose cape thrown backwards over his shoulders and wide falling collar with tassels. His hair, falling in curls to the shoulders, is confined in a tight skull-cap. Small pointed beard and moustache.

Red chalk. Rectangular, $6\frac{3}{4} \times 9\frac{1}{2}$ in.

This exceedingly fine drawing was also engraved by Faithorne; the engraving is very rare.

From the Collections of Sir Mark Masterman Sykes, William Esdaile, and E. Hodgkins. (725)

A GENTLEMAN, name unknown.

Half-length, viewed to the left, eyes looking full. He wears a brown velvet doublet with lawn sleeves, a jewelled ornament on his right shoulder, long lace cravat, and long brown wig to the shoulders.

Crayons. Rectangular, $9 \times 10\frac{1}{4}$ in. (754)

JOHN FLAXMAN, R.A.

1755-1826

THE ARTIST'S OWN PORTRAIT.

He is viewed to the right, hair falling to the shoulders. The delineation of the shoulders and arms is omitted, but a beautifully drawn hand is placed before him as though clasping a book.

Crayons. Rectangular, $7 \times 12\frac{1}{2}$ in.

Exhibited at South Kensington Museum in 1865. (370)

GOVERT FLINCK

1615-60

A YOUTH, name unknown.

Half-length, viewed to the right, face to the left, eyes looking to the right. Doublet with puff sleeves, round white collar, velvet cap with large white plume, hair falling to the ears; gold chain and seal.

Black and white chalks. Rectangular, $8\frac{1}{8} \times 10\frac{1}{2}$ in. (670)

JAKOB FOLKEMA

1692-1767

HUMPHRY PRIDEAUX, DEAN OF NORWICH.

Half-length, viewed to the left, wearing his Dean's gown, tab collar and long wig. His right hand rests on a book (his 'Old and New Testaments Connected'); the base of a column in the background to the left. The whole contained in a frame with crest on a cornice below and a crown of acanthus leaves above.

Plumbago and Indian ink on vellum. Rectangular, $6\frac{1}{4} \times 8\frac{3}{4}$ in.

This drawing, which dates from about 1715, was engraved.
(380)

WILLIAM FRAZER

Exhibited at the Royal Academy, 1806-11

A GENTLEMAN AND HIS DAUGHTER, names unknown.

The Girl is represented almost full length, viewed in profile to the right, standing beside her Father, who is seated at a table, on which lies a map of India and two books. She is dressed in a simple white gown with short sleeves, a scarf draped across her breast; light brown hair. The Gentleman wears a black high-collared coat, short powdered hair. Curtain in the background.

Black and red chalk. Rectangular, $9\frac{1}{2} \times 11$ in.

Signed and dated 1810. (432)

FRENCH

XVIIth Century

A MONK, name unknown.

Three-quarter length, seated, viewed to the left. He is represented writing, wearing the cowl-cape and skull-cap of his Order, a medal on his breast.

Pencil. Rectangular, $5\frac{1}{8} \times 6\frac{3}{4}$ in. (543)

J. F. MESENGUYE, Jansenist.

Three-quarter length, viewed to the left. He wears a soutane with cincture and tab collar and cape, wig and skull-

FRENCH (*continued*)

cap. His left hand rests on a staff, his right hand holds a book.

Pencil. Rectangular, $5\frac{1}{8} \times 6\frac{3}{4}$ in.

FRENCH

XVIIIth Century

A BOY, name unknown.

Half-length, viewed full, face to the right. He wears a high-cut pearl jacket, lawn cravat and cuff; short blond hair brushed back from the forehead. His left hand is thrust in his coat, his right hand holds a brown book and pencil-case.

Crayons. Rectangular, $14\frac{1}{2} \times 17\frac{3}{4}$ in.

This very beautiful pastel is possibly by Jean Baptiste Siméon Chardin, 1699-1779. (766)

WILLIAM THOMAS FRY

1789-1843

THE DUKE OF WELLINGTON.

Half-length, viewed full, face to the right. In uniform, wearing the insignia of the Garter, of the Golden Fleece, and four other Orders. Embroidered collar and black stock, short hair.

Sepia. Rectangular, $8\frac{3}{8} \times 11$ in.

Signed.

Drawn in 1815 and engraved.

It is framed with a proof of the engraving. (666)

THOMAS FRYE

1710-62

CHARLES HOLMONDELEY, M.P.

Half-length, viewed to the right, eyes looking to the left. High-cut coat, wig to the shoulders. Titular inscription below with a short verse commemorating his Parliamentary career.

Plumbago on vellum. Rectangular, $9 \times 12\frac{1}{2}$ in. (375)

THOMAS FRYE (*continued*)

QUEEN CHARLOTTE.

Half-length, viewed full, face to the right, inclined to the right. Décolleté bodice covered with an ermine-edged robe, black frilled collarette and pearl necklace in three loops. Brilliants encircled with pearls and three pearl drops in her ears. Hair brushed back from the forehead and confined in a loose mob-cap decorated with pearls. Her arms folded before her.

Pencil and black chalk. Rectangular, $13\frac{3}{4} \times 20\frac{1}{2}$ in.

This portrait was drawn in 1761 and engraved. (669)

DANIEL GARDNER

1750-1805

LADY DARLINGTON.

She is represented reclining on the grass in a Wood, a dog beside her. Décolleté bodice and full skirt. Hair in curls to the shoulders.

Plumbago on vellum. Oval, $10\frac{1}{2} \times 8\frac{3}{4}$ in.

The original drawing for the engraving which was published under the title of 'Fidelity'.

Lady Darlington was the daughter of the sixth Duke of Bolton. (120)

THOMAS GAINSBOROUGH, R.A.

1727-88

GAINSBOROUGH DUPONT AND TWO OTHER YOUTHS.

A group representing three boys in a studio discussing a drawing which the youngest, seated in the centre, holds in his lap. The oldest boy, Gainsborough Dupont, the artist's nephew and pupil, stands to the right. The third boy stands between them farther back. On a table to the left stand a plaster cast of Homer and another bust.

Black chalk. Rectangular, $17\frac{1}{2} \times 18$ in.

This very important drawing contains the earliest known portrait of Gainsborough Dupont. (404)

EDWARD GIBSON

1668-1701

THE ARTIST'S OWN PORTRAIT.

Head and shoulders, almost in profile to the right, face turned to the right, eyes looking full. He wears a rose-coloured cloak, narrow white collar, blue cap. Short black hair.

Crayons. Rectangular, $7\frac{1}{2} \times 10\frac{1}{2}$ in.

Signed and dated 1690.

This beautiful drawing, which is recorded by Horace Walpole in his 'Anecdotes' as having been in the Tart Hall Collection, was afterwards in the Collections of Thane and Sir Thomas Lawrence.

Described in Foster's 'Samuel Cooper and the English Miniature Painters of the XVIIth Century', page 120.

No other drawing by Gibson is recorded. (250)

CHARLES SAMUEL GIRARDET

1780-1863

BLANCHE DE CASTILE.

Half-length, viewed to the right. Décolleté bodice with full sleeves and white wristlets secured with jewels, a jewel at her bosom. Her hair, parted in the centre, falls down her back and is covered with white drapery, a fold of which she holds in her left hand. Her right hand rests on a pedestal.

Pencil. Rectangular, $4\frac{3}{4} \times 5\frac{1}{4}$ in. (548)

JEAN BAPTISTE GREUZE

1725-1805

LA MARQUISE DE POMPADOUR.

Head and shoulders, viewed full. She is represented with head leaning slightly backward against buff cushions. She wears a blue bodice *en décolleté*, but covering the shoulders; two pink roses at her bosom, black lace necklet. Pendants

JEAN BAPTISTE GREUZE (*continued*)

of sapphires and pear-shaped pearls in her ears. Light brown hair, simply arranged; deep blue eyes.

Crayons on vellum. Rectangular, $12\frac{1}{4} \times 15\frac{1}{2}$ in.

The original (miniature) study for this exquisite portrait is also in the Collection (see page 60). (199)

FRANS HALS

1580-1666

A GENTLEMAN, name unknown.

He is viewed to the left, eyes looking to the right. Broad falling collar, hair to the ears, small pointed beard and moustache.

Pencil. Rectangular, $5\frac{5}{8} \times 6\frac{3}{4}$ in.

A very powerful study for a portrait. (671)

GEORGE HENRY HARLOW

1787-1819

THE LADY ANNE LINDSAY.

She is represented full length, seated on the floor, face to the left; her arms are folded in her lap. A little dog 'begging' is sketched in to the left. She wears a simple low-necked frock. Short hair.

Pencil. Rectangular, $8\frac{3}{4} \times 10\frac{3}{4}$ in.

Lady Anne was a daughter of the 24th Earl of Crawford and Balcarres. (265)

JOHANN JAKOB HOCH

1750-1829

A YOUNG MAN, name unknown.

Half-length, viewed almost in profile to the right. High-collared coat, full cravat, powdered hair in pigtail.

Pencil. Oval, $9\frac{1}{2} \times 12\frac{3}{8}$ in.

Signed and dated 1787. (367)

JOHN HOET

A GENTLEMAN, name unknown.

He is standing, three-quarter length, viewed slightly to the left, eyes looking full. His right hand rests on a table, on which are an inkstand, writing materials, etc., his left hand is on his hip. He wears a long coat with turned-back cuffs ornamented with loops, disclosing white puff-sleeves, fan-shaped lace collar and black bow at the neck; hair parted in the centre and falling in curls to the shoulders.

Plumbago on vellum. Rectangular, $9 \times 11\frac{1}{4}$ in.

Signed and dated 1673.

From the Hodges and Carrington Collections.

Little appears to be known of the Dutchman who drew this admirable portrait. (693)

WENCELAUS HOLLAR

1607-77

THE PANORAMIC VIEW OF PASSAU.

Pen and ink. Rectangular, 5×21 in.

Signed and dated 1636.

From Dr Wellesley's Collection. (570)

GERARD VAN HONTHORST

1590-1656

A YOUTH, name unknown.

Half-length, viewed full, face to the left, eyes looking to the right. He wears a coat clasped in front with jewels. A cloak draped over the right shoulder and arm, the left rests on his hip; lace cravat, hair to the ears. A curtain and foliage in the background.

Pencil and Indian ink on vellum. Oval, $7\frac{1}{2} \times 6\frac{1}{2}$ in. (540)

JOHN HOPPNER, R.A.

1758-1810

MRS. DELANY.

Half-length, viewed full, face to the right. She wears a simple bodice with short frilled sleeves to the elbow, long gloves, white fichu brought well up under the chin, a dark shawl edged with lace about her shoulders and tied over the bosom in a bow. Elaborate hat with soft bonnet-brim falling round the head, surmounted with large bows.

Pencil. Rectangular, $11 \times 14\frac{1}{2}$ in.

Born Mary Granville, she was married to Mr. Delany in 1743 and died in 1788 in her eighty-ninth year. Both her 'Autobiography' and 'Letters' have been published. She was godmother to the Earl of Mornington.

This noble drawing depicts her in extreme old age. (147)

A GIRL, name unknown.

Full length, seated on the ground, viewed to the right. She wears a loose, short-sleeved smock and soft hat; short hair. Her hands are held clasped before her.

Pencil on paper. Rectangular, $6\frac{5}{8} \times 8\frac{3}{8}$ in. (764)

SARAH SIDDONS.

Three-quarter length, viewed almost in profile to the left. Fluffy bodice, full skirt, mushroom hat, with streamers, tied under the chin.

Pen and ink. Rectangular, 6×8 in.

An exceedingly powerful sketch. (482)

JACOBUS HOUBRAKEN

1698-1780

'THE PROTECTOR' SOMERSET.

Half-length, viewed to the right, enveloped in a cloak, from which protrudes his right hand, holding the George of the Order of the Garter by its ribbon. Narrow white collar, dark cap ornamented with a plume and jewel on the right side, long beard and moustache.

Plumbago on vellum. Oval, $9\frac{3}{4} \times 10\frac{5}{8}$ in.

This is the original drawing for the well-known engraved portrait. (257)

OZIAS HUMPHRY, R.A.

1742-1810

A LADY AND GENTLEMAN, names unknown.

He is represented half-length, viewed in profile to the left, dressed in XVIIIth century costume. The Lady is in profile to the right, wearing a turban.

Pencil. Both are rectangular, measuring $7\frac{1}{2} \times 10$ in.

Signed. (95 and 95a)

JOHN HOOLE, Translator of Tasso.

He is represented half-length, viewed in profile to the left, seated in an armchair reading a book, which he holds in his right hand. He wears a plain coat and neck-cloth. Powdered wig in pigtail with four tight curls over his ear, spectacles on his nose. A column and curtain in the background.

Pencil, heightened with colour. Rectangular, $7 \times 8\frac{3}{4}$ in.

This portrait was drawn in 1784 and afterwards engraved. (721)

~~A LADY, name unknown.~~ *M. R. B. Sheldon*

Half-length, viewed in profile to the left, the head inclined and looking down. She wears a plain décolleté bodice. Her dark hair is simply arranged, and confined in a white mob-cap tied under the chin.

Pencil and black chalk. Rectangular, $15 \times 20\frac{1}{4}$ in. (758)

WILLIAM UPCOTT, the Artist's natural son.

Half-length, viewed full, face to the left. He wears a green sleeveless jacket over a white lawn shirt, with falling lace collar open at the neck; brown hair to the shoulders. His left hand holds an apple, the right hand falls at his side. A dark red curtain in the background, partly disclosing a view of trees and sky to the right.

Pastel. Rectangular, 17×24 in.

These five drawings are described in Williamson's 'Life of Humphry', the last three being illustrated therein. (757)

JEAN BAPTISTE ISABEY

1767-1855

THE DUKE OF WELLINGTON.

Half-length, viewed to the left. Crimson coat with standing collar, embroidered with gold oak leaves, white cravat, a brown cloak over his shoulders. Short brown hair. He is wearing the ribbon and Star of the Order of the Garter, the Golden Fleece and the insignia of other Orders.

Water-colour. Rectangular, 10 × 13 in.

Drawn in 1813.

(450)

JOHN JACKSON, R.A.

1778-1831

MR. COURTNEY, SENR.

Half-length, viewed full. Open coat, high-buttoned waist-coat, powdered wig.

Pencil. Rectangular, $7\frac{1}{4} \times 8\frac{3}{4}$ in.

Signed and dated November 1803.

(460)

HORATIA, DAUGHTER OF NELSON AND LADY HAMILTON, aged three.

She is viewed, seated, to the left, her eyes looking to the right. She wears a décolleté frock with short sleeves, her bare arms resting in her lap; short straight hair falling over the forehead.

Pencil. Rectangular, $5\frac{1}{4} \times 7\frac{3}{4}$ in.

Signed and dated July 14, 1804.

Jackson has noted (on the reverse) that this portrait was drawn by him at Castle Howard (Lord Carlisle's).

No other early portrait of 'Horatia' is recorded.

On September 2, 1814 (four months before her death), Lady Hamilton wrote (from Calais) to Sir William Scott :

' . . . if my dear *Horatia* was provided for, I should dye happy and if I could only now be enabled to make her comfortable and finish her Education Ah, God, how I would bless them that enabled me to do it ! She already reads writes and speaks Italian, French and English, and I am teaching her German, Spanish, Music she knows. . . . But my Broken Heart does not leave me I have seen enough of grandeur not

JOHN JACKSON, R.A. (*continued*)

to Regret it but comfort and what would make *Horatia* and myself live like gentlewomen would be all I wish and to live to see her well settled in the world. I set out from London ten weeks or more ago with not quite fifty pounds, paying our passage also out of it, think then of the situation of *Nelson's child*, and Lady Hamilton. I made Lord Nelson write the letter for the Prebendary of Canterbury, which his Lordship kindly gave him, they have never given the dear *Horatia* a sixpence '.

(684)

CAPTAIN (EDWARD) RIOU.

In uniform. Bust, viewed to the right, eyes looking full. Dark high collar, white stock, short brown hair and whiskers.

Pencil and water-colour. Rectangular, $6\frac{3}{4} \times 9$ in.

Captain Riou was killed in the attack on Copenhagen in 1801.

(685)

JAKOB JORDAENS

1593-1678

A STUDY FOR A MAN'S PORTRAIT.

A head, viewed full, inclining to the right, eyes looking down. Square collar, skull-cap, hair falling to the ears; small moustache and beard.

Black and red chalks. Rectangular, $6\frac{1}{4} \times 5\frac{1}{2}$ in.

See Dr. de Groot's letter 11/7/13.

(434)

THOMAS DE KEYSER

1596-1667

A LADY, name unknown.

Three-quarter length, viewed to the left, eyes looking full. She wears a long laced bodice, long sleeves with wide cuffs, full skirt, broad falling collar secured over the bosom with a bow. Hair brushed back from the forehead and confined in a small cap, hands folded before her.

Plumbago on vellum. Rectangular, $10\frac{1}{4} \times 8$ in.

Signed and dated 1636.

A most superb drawing.

From Lord Ronald Gower's Collection.

(114)

SIR GODFREY KNELLER

1646-1723

MARGARET, COUNTESS OF PEMBROKE.

She is seated three-quarter length, viewed full, face to the left, eyes looking to the right. Light, short-sleeved décolleté bodice, with darker over-mantle fastened at the sleeves and bosom with small jewels, a jewelled chain falling across the bosom from the right shoulder. Hair brushed up from the forehead, one lock falling over the left shoulder. Her left arm lies in her lap, the right falls at her side.

Body colour. Rectangular, $6\frac{1}{2} \times 8\frac{1}{4}$ in. (486)

THE DUKE OF SCHOMBERG.

Half-length, in armour, viewed to the left, face to the right, eyes looking right. His right arm rests on his hip, while the left holds the baton of a Field-Marshal, the Order of the Golden Fleece about his neck. Loose cravat, curly wig to the shoulders.

Plumbago, heightened with red chalk. Oval, $9 \times 11\frac{1}{4}$ in.

The Duke was killed at the battle of the Boyne in 1690. (122)

A GENTLEMAN, name unknown.

Three-quarter length, viewed to the right, face to the left, eyes looking full. Tight-fitting coat, white shirt open at the neck. A cloak, draped over his right arm, which rests on a pedestal, is brought round and held in the left hand. Hair falling to the shoulders.

Body colour. Rectangular, $10 \times 13\frac{1}{4}$ in. (453)

SIR EDWIN LANDSEER, R.A.

1802-73

NICHOLAS I, EMPEROR OF RUSSIA.

Full-length, viewed in profile to the left. His hands behind his back, holding a high-crowned hat. Light trousers, swallow-tail coat; short hair and moustache.

Pencil. Rectangular, $9 \times 11\frac{1}{2}$ in.

Signed and dated Gore House, 9 Août, 1844.

From Lady Blessington's Collection. (648)

MARCELLUS LAROON

1679-1772

A 'CONVERSATION', containing portraits of Mat. Ashton (the painter) and others.

Representing the Artist to the right in a broad-brimmed hat, holding a stick. Three figures to the left, in the costume of the period, are depicted engaged in a mocking conversation at his expense. To which he makes the retort 'Miserable Goths'.

Plumbago. Rectangular, $13 \times 8\frac{1}{2}$ in.

Signed.

From Horace Walpole's Collection. The British Museum also contains a drawing by Laroon from Walpole's Collection.

This Artist's drawings are often attributed to his friend Hogarth. (135)

CHRISTOPH LAUCH

1647-1730

LEOPOLD I, EMPEROR OF GERMANY.

Bust, viewed to the right, eyes looking to the left. In armour, a white cloak across the right arm, curly wig to the shoulders, moustache. Contained in a medallion encircled with scroll decorations. Oblong titular inscription in Latin below.

Plumbago and Indian ink on vellum. Rectangular, $8\frac{3}{4} \times 11\frac{1}{4}$ in.

A very extraordinary drawing, which has probably been engraved. (384)

SIR THOMAS LAWRENCE, P.R.A.

1769-1830

THE LADIES MARY, EMILY, AND PRISCILLA WELLESLEY.

The three heads are grouped together, each being viewed almost full. Lady Priscilla's arm rests on Lady Mary's shoulder. Lady Emily is in the centre.

Pencil, slightly tinted. Rectangular, $6\frac{1}{2} \times 8\frac{1}{2}$ in.

SIR THOMAS LAWRENCE, P.R.A. (*continued*)

This is the first sketch for the well-known engraving which was published in 1827.

The finished drawing is in the Duke of Wellington's possession—it was purchased by the first Duke from Lawrence for 40 guineas. A replica of it, which belonged to Lord Raglan, was sold by auction in December 1915 for £840.

(433)

MRS. MEREDITH, the Artist's Sister.

Represented almost full length, seated, viewed to the left; her face is turned to the right, eyes looking full. She is leaning slightly forward, her right arm resting in her lap, the right hand holding a wrap. The left arm rests at her side. She wears a close-fitting habit with a sash and peaked lapels, full skirt, frilled fichu; stiff-brimmed hat with high crown decorated with a large bow. Her fluffy hair is simply arranged.

Pencil. Oval, $6\frac{1}{4} \times 1\frac{1}{8}$ in.

Signed and dated 1791.

This very lovely drawing belonged to Mrs. Bloxham, another sister of Lawrence's.

On the reverse of the frame Mrs. Bloxham has written: 'I hope my daughter Lucy to whom I give this picture of her Aunt (Lucy Meredith) and Godmother will value this drawing of her by my Brother (now Sir Thomas Lawrence) as much as I do. It was drawn in the year 1791 and a strong likeness. Anne Bloxham, Decr 22nd. 1823'.

(575)

MISS FARREN, afterwards Countess of Derby.

Seated, three-quarter length, viewed full, face to the left; her hands are folded in her lap. Short-sleeved bodice with belt and buckle, ribbons tied in bows at the wrists; wide-brimmed hat worn high on the head and decorated in front with satin bows, ostrich plumes at the top; hair arranged in curls about the face.

Pencil. Rectangular, $7\frac{1}{2} \times 10\frac{1}{2}$ in.

(376)

SIR THOMAS LAWRENCE, P.R.A. (*continued*)

A LADY, name unknown.

Half-length, viewed in profile to the left. Dark bodice with broad black fur stole, lace collar; hair simply arranged on top of the head. Her arms are folded before her.

Pencil, heightened with colour. Rectangular, $7\frac{3}{4} \times 10\frac{1}{4}$ in.
(275)

A LADY, name unknown.

Seated, three-quarter length, viewed full, face to the left, inclined to the left. Her left arm rests on a table on which stands a jardinière, her right arm lies in her lap. She wears a long-sleeved bodice with wide fichu; hair bound with a scarf and falling in curls about the face.

Pencil. Oval, $9\frac{1}{8} \times 11$ in. (268)

THE COUNTESS SPENCER AND LADY SARAH SPENCER.

Full-length. The Countess is represented head and shoulders, viewed to the left, inclined to the right, holding her young daughter in her arms. Lady Sarah grasps one bare foot with her left hand, her right hand holds a flower; lace cap.

Pencil. Rectangular, 8×12 in.

Lady Sarah married Lord Lyttleton in 1813 and died in 1870. (267)

MASTER AND MISS STEELE, of Stroud.

The boy is represented half-length, viewed to the right, eyes looking full. He wears a dull brown coat over a chamois-coloured waistcoat, white falling collar; his brown hair, brushed forward, falls in tight curls to his ears. A tree in the background to the left. The girl is viewed to the left, eyes looking to the right. She wears a chocolate-coloured habit over a white frilled bodice with wide falling collar. Brown hair falling in curls to her shoulders. Foliage in the background to the right.

Crayons. Both are ovals, measuring $9\frac{1}{2} \times 11\frac{1}{2}$ in.

Signed and dated December 14, 1784.

Lawrence was truly an 'Infant genius'—his earliest recorded crayon portraits were drawn in 1775. (217 and 218)

SIR PETER LELY

1618-80

THE DUCHESS OF PORTSMOUTH, mistress of Charles II.

Seated three-quarter length, viewed full, face to the right, inclined slightly to the right, eyes looking to the left. The body is slightly sketched in pencil, while the face, one side of the head, and a strip of dark background, are finished in wash. Décolleté bodice with elbow sleeves; her right hand rests in her lap, the left hand is raised and holds some drapery. Hair parted in the centre and falling to the ears in curls.

Pencil and wash. Rectangular, $9 \times 12\frac{1}{4}$ in.

Probably the original study for the well-known portrait in mezzotint. (452)

WILLIAM WYCHERLEY, Poet and Dramatist, æt. 28.

Bust, viewed to the right, eyes looking full. Long wig to the shoulders.

Red chalk. Rectangular, $5\frac{1}{2} \times 6\frac{3}{4}$ in. (541)

JEAN BAPTISTE LE MOYNE

1704-78

A LADY, name unknown.

Three-quarter length, viewed full, face to the left. She is seated beside a classic urn on a pedestal and wears a slashed bodice with puff-sleeves. A cloak, draped over her right shoulder, falls to her knees. Her right hand rests on the urn, her left rests in her lap and holds a wreath. Short curly hair.

Pencil. Rectangular, 8×11 in. (402)

ANDREW BENJAMIN LENS

1713-70

JACOB TONSON, the Publisher.

Seated, half-length, viewed to the right, face to the left. He wears a full-sleeved cloak and tight-fitting cap. His left hand holds a book.

Plumbago. Rectangular, $10\frac{1}{4} \times 13\frac{1}{4}$ in.

Signed and dated 1734. (154)

OTTAVIO LEONI

1574-1628

ST. PHILIP NERI AND PHILIP II OF SPAIN.

The Saint is represented head and shoulders, viewed to the right, eyes looking to the left. He wears a biretta, beard and moustache. The King is viewed to the left, eyes looking to the right. Hair cut short and brushed up from the forehead, pointed moustache and beard.

Pencil. Both are rectangular, measuring $3\frac{1}{2} \times 4\frac{3}{4}$ in.

From Dr. Wellesley's Collection. (423 and 423a)

CHARLES LEWIS

1753-95

'BLIND MAN'S BUFF'.

Representing three figures, a boy in a yellow coat and two girls, one of whom is 'blind man', playing the game on a lawn under a tree. A cottage on the right, a lake and a mansion in the background.

Water-colour. Rectangular, $9\frac{3}{8} \times 6$ in.

Signed. (233)

JEAN ÉTIENNE LIOTARD

1702-90

THE LADY MARY WORTLEY-MONTAGU.

She is represented full length, viewed to the left, eyes looking to the right, and seated beneath a tree in a wood. She wears a bodice and skirt edged with fur, a turban is on her head, one fold of which falls to her left shoulder; her hands are lying in her lap and hold some twigs.

Plumbago on vellum. Rectangular, $6\frac{1}{2} \times 8\frac{1}{2}$ in.

Lady Mary was famous both for her 'Letters' and her friendship with Pope. (80)

JAMES LONSDALE

1777-1839

LORD A. HAMILTON.

Almost half-length, viewed full, face to the left. Double-breasted coat, high stock, short hair.

Pencil. Rectangular, $8 \times 9\frac{1}{2}$ in.

Signed.

(379)

NICHOLAS MAES

1632-93

AN ELDERLY MAN, name unknown.

He is represented half-length, seated at a table and viewed to the right. He wears a loose doublet and falling collar covered by a fur coat. A high fur hat is on his head. His left hand, extended on the table, holds some papers.

Pencil. $6\frac{3}{4}$ in. square.

(708)

CARLO MARATTI

1625-1713

AN ECCLESIASTIC, name unknown.

He is represented three-quarter length, viewed to the left, seated before a table in his study. He wears a soutane with tab collar, with a loose-sleeved cloak about his shoulders; long curly hair parted in the centre. His left hand holds an open book, his right holds up his cloak. A crucifix stands before some books in the background to the left, a suspended curtain with tassels to the right.

Plumbago on vellum. Rectangular, $8\frac{1}{2} \times 11$ in.

(680)

GIUSEPPE FILIPPO LIBERATI MARCHI

1735-1808

OLIVER GOLDSMITH.

Head and shoulders, viewed full, face to the left. He wears a loose coat edged with fur, peaked waistcoat, lawn cravat; powdered hair in pigtail.

Pencil. Rectangular, $6\frac{1}{4} \times 7\frac{5}{8}$ in.

(770)

L. MASSARD

LOUIS IX (St. Louis).

Half-length, viewed to the left, holding a falcon on his right wrist. Slashed cape with fur collar; a gold chain about his neck; hair falling to the ears and confined in a velvet cap.

Pencil. Rectangular, $3\frac{1}{2} \times 5\frac{1}{2}$ in. (545)

LOUIS IX.

Half-length, viewed almost full. He wears chain-mail covered with a cloak, embellished with fleurs-de-lys and secured with a clasp over the left shoulder. The circular crown with its six jewelled fleurs-de-lys is on his head. Hair to the ears. His left hand clasps a cross-hilted sword to his breast.

Pencil. Rectangular, $3\frac{1}{4} \times 4$ in. (546)

LOUIS XI.

Half-length, viewed to the left. Belted doublet, gold chain and badge of an Order; fur-trimmed cape with full sleeves; a close-fitting linen cap topped with a stiff round hat on his head. A curtain in the background.

Pencil. Rectangular, 3×4 in. (547)

THEODOOR MATHAM

1606-60

BALDESARE CASTIGLIONE, after Raphael.

Half-length, viewed to the left, eyes looking slightly to the left, hands clasped before him. He wears a puff-sleeved doublet with dark collar and cuffs, a fur cape over the left shoulder, high cap with wide slashed brim, beard and moustache.

Plumbago on vellum. Rectangular, $8 \times 6\frac{1}{2}$ in.

Signed.

Drawn in 1639 at Amsterdam when Raphael's famous portrait of Castiglione (painted in 1515) was sold by public auction for 3,500 gulden. Rembrandt also attended the sale and made a drawing; this is now in the Albertina Museum, Vienna. Raphael's portrait is in the Louvre. (286)

CLAUDE MELLAN

1598-1688

CARDINAL MAZARIN.

Half-length, viewed full face to the right, eyes looking slightly to the left. He wears a soutane with wide falling collar and a skull-cap; beard and moustache, hair falling to the ears.

Plumbago. Rectangular, $5 \times 5\frac{3}{4}$ in.

From Dr. Wellesley's Collection.

(229)

ANTON RAFAEL MENGES

1728-79

THE ARTIST'S OWN PORTRAIT.

He is seated half-length, viewed to the left, face to the right. He holds a portfolio and draughtsman's pencil in his left hand, the right hand is raised in gesture. Loose coat and neck-cloth, hair brushed back from the forehead and falling to the ears.

Plumbago on vellum. Rectangular, $8 \times 10\frac{1}{4}$ in.

This is the original drawing for the well-known engraved portrait.

(164)

PIERRE MIGNARD

1610-95

PHILIP V OF SPAIN.

He is viewed three-quarter length in armour in profile to the left, face to the left, eyes looking full. He is standing beside a covered table, on which rests his plumed helmet. Long flowing wig; the sash of a Field-Marshal round his waist; his right hand rests on his helmet, his left hand holds his baton.

Pencil. Rectangular, 7×8 in.

(461)

JOHN OPIE

1761-1807

A LADY AND HER SON, names unknown.

The Lady is represented seated three-quarter length, viewed full, face to the right, inclined to the right, eyes looking to the left. She wears a short-sleeved bodice with wide fichu, her hair confined in a lace mob-cap. Her left arm rests on a table, while her right hand holds an open book, from which her son, standing beside her, is reading. The boy's left hand rests on her shoulder.

Pencil. Oval, $9\frac{1}{2} \times 11\frac{3}{4}$ in. (281)

JEAN BAPTISTE OUDRY

1686-75

MARCUS MEIERS, Architect.

Half-length, viewed to the right, eyes looking to the left. He wears a cloak with sleeves and a frilled cravat. His left hand, outstretched, holds an architectural drawing, the right hand a pair of compasses against his breast. Hair brushed back from the forehead and falling in curls down the back.

Pencil. Rectangular, $14\frac{3}{4} \times 9\frac{1}{2}$ in.

Dated 1731. (659)

JEAN BAPTISTE PERRONEAU

1715-83

A BOY, name unknown.

Bust, viewed full. High-buttoned orange coat, narrow white frilled collar, short brown hair.

Crayons. Oval, $7\frac{1}{2} \times 10$ in. (437)

THE REV. W. M. PETERS, R.A.

1742-1814

A LADY, name unknown.

Full length, viewed to the left, head to the right and inclined to the right. Décolleté bodice with open fichu, secured at the

THE REV. W. M. PETERS, R.A. (*continued*)

bosom with a bow ; long over-skirt trimmed with lace. Hair brushed up from the forehead and falling in curls about the neck, a small mob-cap at the back of the head. The left hand is raised in gesture, the right hand is extended downward.

Pencil. Rectangular, $7 \times 10\frac{1}{4}$ in. (165)

A LADY, name unknown.

She is represented full length, standing to the right, in the act of placing a wreath of flowers upon the pedestal of a bust. She wears a simple bodice and panier skirt ; her hair falls down her back.

Pencil. Rectangular, $11 \times 7\frac{1}{2}$ in.

Probably the study for a picture. (609)

MISS FRANCES REYNOLDS AND MRS. PALMER, Sisters of Sir Joshua Reynolds.

Miss Reynolds is represented half-length, her back slightly turned to the spectator and her face to the left. She is dressed in a full-sleeved bodice, broad-brimmed hat with hanging strings and plumes ; her hair in clusters of curls to the ears. Mrs. Palmer is inclined slightly forward to the left, her face to the right, looking at her sister. She wears a décolleté bodice ; a flowered hat with hanging strings is on her head.

Pencil. Rectangular, 8×11 in.

This beautiful drawing, which formerly belonged to the Palmer family, was ascribed by them to Sir Joshua Reynolds.

(121)

TWO LADIES, names unknown.

One is represented in classic costume, violet mantle and jewelled girdle, holding a white dove in her right hand, which a little winged cupid is reaching out to take from her. The other, similar in composition, represents a girl asleep, her head, crowned with flowers, resting on her arm, a blue mantle across her knees. Another cupid, with a red rose in his hand, is here depicted with a finger to his lips in sign of silence.

Water-colour. Ovals, both measuring $6\frac{1}{2} \times 7\frac{1}{2}$ in.

(627 and 82)

THE REV. W. M. PETERS, R.A. (*continued*)

A LADY, name unknown.

Full-length, viewed full, face to the right. She wears a tight-fitting bodice with wide lawn fichu; a panier skirt and wide-brimmed hat decorated with a pendant tassel at the side. Hair in curls to the shoulders; a pendant locket hangs at her bosom. Her hands are folded before her.

Pencil. Rectangular, $5\frac{1}{4} \times 11$ in.

Peters was the only Clergyman elected to the Royal Academy. (724)

BERNARD PICART

1673-1733

GEORGE I AND SOPHIA DOROTHEA, his Queen.

The King is represented three-quarter length, viewed to the right, face to the left. He is in armour, with the baton and sash of a Field-Marshal, his plumed helmet beside him. Curly wig to the shoulders. Behind him a winged figure of 'Father Time' with an hour-glass and wings on his head is depicted in the act of raising a curtain from an oval portrait of the Queen, half-length, viewed to the left, which stands on a table behind the Crown.

Indian ink. Rectangular, $6\frac{3}{4} \times 8\frac{1}{2}$ in. (263)

JEAN BAPTISTE MARIA PIERRE

1713-89

LA SAVOYARDE.

Representing a woman dressed in a well-worn grey skirt and bodice, with a black scarf about her head, seated on a rock by a wall. A stout staff lies at her side. A young man, in yellow breeches and crimson coat, is depicted kneeling before her to the right and holding the hand which rests in her lap. Some rocks and shrubs in the background to the right.

Painted en gouache on vellum. Rectangular, 8×10 in.

This drawing has been engraved. (687)

PIERRE PAUL PRUDHON

1758-1822

'OUR LADY OF THE ROCKS'.

This is a very highly finished chalk (or pencil) drawing after Leonardo da Vinci's famous picture. Rectangular, $18\frac{1}{2} \times 13$ in.
(455)

JONATHAN RICHARDSON

1665-1745

THE ARTIST'S OWN PORTRAIT.

A head in profile to the left. He wears a lawn cravat, a soft cap with a small tassel is worn thrust from the forehead.

Plumbago. Rectangular, $8\frac{3}{4} \times 11\frac{1}{4}$ in.

Signed and dated Sept. 26th, 1734.

This drawing was given by Richardson to the poet Pope.
(175)

AN ECCLESIASTIC, name unknown.

Almost half-length, viewed to the left, eyes looking full. Buttoned coat with tab collar, curly hair to the ears.

Indian ink wash. Oval, $6\frac{7}{8} \times 8\frac{7}{8}$ in.

This drawing is after Van Dyck. Richardson has inscribed it 'V. D. 1639'.
(368)

JONATHAN RICHARDSON, JUNR.

A head, in profile to the right. High forehead, short wavy hair.

Plumbago on vellum. Rectangular, $4\frac{3}{4} \times 5\frac{3}{4}$ in.

Signed and dated May, 1736.
(264)

JONATHAN RICHARDSON, JUNR.

A head, in profile to the right. Short hair brushed well back from the forehead, narrow open collar.

Plumbago on vellum. Rectangular, $5\frac{1}{4} \times 6\frac{1}{8}$ in.
(264)

JONATHAN RICHARDSON, JUNR.

Half-length, viewed in profile to the left, face to the left, eyes looking full. Plain coat with long cravat, wavy hair falling to the ears. He holds a monkey in his arms.

Rectangular, $5\frac{1}{4} \times 7\frac{1}{2}$ in.
(580)

JONATHAN RICHARDSON (*continued*)

EDWARD WRIGHT.

Bust, viewed in profile to the left. Hair in curls to the shoulders.

Plumbago on vellum. Rectangular, $4\frac{1}{2} \times 5\frac{1}{2}$ in.

Dated (on the reverse) December 27th, 1736. (256)

MR. DRAKE OF CHARLOS.

A head, viewed to the left, eyes looking to the right. Short wig.

Plumbago on vellum. Rectangular, $5\frac{1}{2} \times 7$ in.

Signed and dated October 28th, 1734. (578)

JOHN MILTON.

This was drawn from the famous bust now at Christ's College, Cambridge. See Richardson Junr.'s note on the reverse.

Plumbago. Rectangular, $8 \times 9\frac{5}{8}$ in.

The present drawing was engraved by George Vertue in 1738.

From the Esdaile Collection. (260)

HYACINTHE RIGAUD-Y-ROS

1659-1743

JEAN RACINE, the Poet.

Bust, viewed in profile to the right, face turned to the right, eyes looking full. He wears an elaborate lace collar and a cloak secured in front with a jewelled clasp and bow. Long curly wig to the shoulders.

Plumbago. Rectangular, $9\frac{3}{4} \times 7$ in. (197)

HUBERT ROBERT

1733-1808

A GENTLEMAN, name unknown.

He is represented full length, viewed to the right, seated on a leafy bank in a wood. His left elbow rests on the bank, his left hand holds the long clay pipe he is smoking; his right arm rests in his lap, the right hand holding a cup. Silk stockings and knee breeches, wide-collared coat, lawn cravat, a high-crowned hat on his head. A man's figure in the background to the right.

Pencil. Rectangular, $10 \times 13\frac{1}{2}$ in.

Signed and dated (on the reverse) 1796. (144)

GEORGE ROMNEY

1734-1802

COLONEL SHELLEY.

Seated, half-length, viewed to the right, his left arm resting on the back of his chair, his right in his lap. High-collared coat, powdered wig.

Pencil. Rectangular, $10\frac{1}{4} \times 12\frac{3}{4}$ in. (280)

JOHN HENDERSON, the Actor.

Bust, viewed to the right. Black coat, white cravat; powdered hair brushed back from the forehead and tied in a pigtail.

Crayons. Oval, 8×6 in. (143)

A FAMILY GROUP, names unknown.

Representing a girl with bare feet seated on the ground to the left, shading her eyes with her left hand. She wears a scarf tied round her head. Her right arm embraces a baby, while an older child sits at her feet. Another figure stands in the background.

Pencil. Rectangular, $10\frac{3}{4} \times 15\frac{1}{4}$ in. (282)

THOMAS ROWLANDSON

1756-1827

LADY 'BETTY' FOSTER.

Seated full length, viewed full, face to the right. Her hands are folded over a book in her lap. Flowing white gown touched with yellow, wide-brimmed straw hat with blue band, brown hair to the shoulders.

Pencil and wash, heightened with colour. Rectangular, $7\frac{1}{2} \times 10$ in.

This beautiful woman was afterwards Duchess of Devonshire, her famous portrait by Gainsborough is in the Pierpont Morgan Collection (see *supra* Downman, page 31).

From the Hodgkins Collection. (521)

PETER PAUL RUBENS

1577-1640

THE ARTIST'S OWN PORTRAIT.

Half-length, in armour, viewed extreme to the left. A scarf across his shoulders ; curly hair falling about the face.

Pencil. Rectangular, $4\frac{3}{4} \times 6\frac{1}{8}$ in.

A very early self-portrait. (60)

A GIRL, name unknown.

Head and shoulders, viewed to the left, eyes looking up. Simple white bodice cut round at the neck ; dark hair falling in loose strands to the shoulders and confined in a small slashed cap worn well at the back of the head.

Black and red chalks. Rectangular, $5\frac{1}{4} \times 6\frac{1}{4}$ in.

Signed.

From the Collections of Sir Peter Lely and Bernard Granville of Calwick. (697)

JOHN RUSSELL, R.A.

1744-1806

THE COQUETTE, after Reynolds.

Half-length, viewed full, head slightly inclined to the left and looking to the right. She wears a black décolleté bodice secured at the bosom with two pink bows, white skirt and white fichu ; blond curly hair confined in a white lawn mob-cap tied under her chin and decorated with a pink bow over the forehead.

Crayons. Oval, $12\frac{1}{2} \times 15\frac{1}{4}$ in. (228)

WILLIAM WYNNE RYLAND

1732-83

GEORGE III.

Full length, viewed full, in his Coronation robes, standing beside a table to the right, on which is placed the Crown ;

WILLIAM WYNNE RYLAND (*continued*)

columns and a curtain in the background. His left hand rests on his hip, his right on the table.

Plumbago on vellum. Rectangular, $13\frac{1}{2} \times 19\frac{3}{4}$ in.

This is the original drawing for Ryland's *chef-d'œuvre*, the famous mezzotint (published in 1761) after Allan Ramsay's portrait. This engraving so greatly pleased George III, that he appointed Ryland 'Engraver to the King'. The present drawing differs considerably from the published engraving. Ryland was executed for forgery in 1783. (397)

AUGUSTIN DE ST. AUBIN

1736-1807

A GENTLEMAN, name unknown.

Bust, viewed in profile to the left. Wide falling collar to coat, wig in pigtail.

Pencil, heightened with colour. Rectangular, $5\frac{1}{2} \times 7\frac{1}{4}$ in.

From the Cailleux Collection. (409)

JOHN SAUNDERS

Exhibited at the Royal Academy 1771-73

CLEMENTINA MARIA SOPHIA WALKINSHAW, mistress of Prince Charles Edward Stuart.

Half-length, viewed full, face to the left. She wears a pink décolleté bodice edged with lace and fastened in front with a clasp of three pearls, a light blue drapery about her shoulders; short sleeves showing lace underneath, an embroidered flower ornament at her bosom; short brown curly hair confined in a lace cap with a rosebud over the brow.

Crayons. Rectangular, $16 \times 19\frac{1}{2}$ in.

Signed and dated Feb. 16th, 1747.

(762)

JAMES SAYERS

1748-1823

A REHEARSAL.

Representing eight figures (one a lady in *pompadour* wig) engaged in a Concert in a drawing-room. Two figures (left) are playing the fife and violin from a score, lighted by a candle. The 'celloist is seated in the centre, while another musician is accompanying on a piano (right) a lady with a vocal score. The audience is composed of three standing figures in the background. The whole lighted from a chandelier in the centre.

Water-colour. Rectangular, $8 \times 9\frac{1}{2}$ in.

Signed and dated 1773.

(703)

TIMOTHY SHELDRAKE

flourished 1745-56

ALEXANDER POPE, the Poet.

Bust, viewed in profile to the right. Fur collar to coat, short hair.

Plumbago. Rectangular, $5\frac{3}{4} \times 7$ in.

Signed.

(369)

SAMUEL SHELLEY

1750-1808

A FAMILY GROUP, names unknown.

Representing a Mother, to the left, full length, viewed full face to the right. She wears a simple Empire gown with frilled collar. Short hair bound with a fillet. At her left stands a little girl in panier skirt, holding her mother's left hand in hers; another child, to the right, holding her right hand. An older girl, viewed to the left, is next depicted carrying a baby on her back; lastly, a boy in jacket and pantaloons and broad-brimmed hat, with his face to the left.

Pencil. Rectangular, $13 \times 17\frac{1}{2}$ in.

(278)

PIETER VAN SLINGELANDT

1640-91

CORNELIS VAN DALEN, the Engraver.

Half-length, viewed to the right, eyes looking full. He wears a dark loose cloak with black hood and wide falling collar with tassels, white cuffs. Hair parted in the centre and falling in curls to the shoulder, light moustache. His right hand is raised to his breast. A wall and some shrubbery in the background to the left and right.

Plumbago. Rectangular, $7\frac{1}{2} \times 9\frac{1}{2}$ in.

Exhibited at the South Kensington Museum in 1865, and at the Victoria and Albert Museum, 1916-17.

From the Verstolk Collection. (398)

JOHN SMART, JUNR.

Died at Madras in 1809

WILLIAM DOBSON, the Painter.

Half-length, viewed in profile to the right, eyes looking down. Square collar, skull-cap, hair falling to the ears, small moustache and beard.

Black-lead, heightened with Chinese white. Rectangular, $6\frac{1}{4} \times 5\frac{1}{2}$ in.

Signed and dated 1800. (644)

ROBERT SMIRKE, R.A.

1752-1805

DOROTHY JORDAN IN THE CHARACTER OF *THALIA*.

Bust, viewed to the left, face in profile to the left. Short-sleeved bodice; her hair arranged in curls and falling in a braid down the back.

Pencil. Rectangular, $5 \times 5\frac{3}{4}$ in.

Signed. (214)

JOHN RAPHAEL SMITH

1752-1812

THE ARTIST'S WIFE AND DAUGHTER.

The mother, dressed in a simple bodice and full skirt, is represented full length, seated in an armchair, viewed in profile to the right, her face to the right. The child stands at her knee, viewed to the left.

Pencil. Rectangular, $15\frac{1}{2} \times 11$ in. (279)

PIETER SOUTMAN

1590-

WILLIAM II OF NASSAU.

Bust, viewed to the left, eyes looking to the right. Falling collar edged with lace over a breastplate, hair falling to the shoulders; broad-brimmed hat, turned up to the right, ornamented with a bow and a plume.

Plumbago on vellum. Oval, 9×12 in.

This drawing resembles Honthorst's well-known portrait. William of Nassau married Mary, daughter of Charles I, and their son became William III of England. (522)

JAN STEEN

1626-79

A DUTCH MERRYMAKING.

Representing the interior of a tavern with huge fireplace in the background, before which several figures of men and women are seated in various positions. Four figures of old men are represented dancing in the foreground, one holds aloft a flagon, another is opening a bottle. A table with bottles and saucepans to the right; lifted curtain.

Plumbago on vellum. Rectangular, $15\frac{1}{2} \times 11\frac{1}{2}$ in.

Signed.

From the Butler Collection.

(119)

GILBERT STUART

1755-1828

SAMUEL PETERS, Bishop of Vermont.

Bust, viewed in profile to the left. He wears a wide-collared coat and plain neck-cloth; powdered wig in pigtail with two tight curls over the ear.

Pencil. Oval, $5\frac{3}{4} \times 7\frac{1}{4}$ in.

Peters was a notable figure during the American War of Independence. He was born at Hebron in 1735 and died at New York in 1826. (679)

GEORGE STUBBS

1724-1806

JOSIAH WEDGWOOD.

Bust, viewed to the left. High-buttoned coat with stock, wig in pigtail.

Pencil. Rectangular, $4\frac{1}{2} \times 7$ in.

Signed and dated 1795.

This is the original study for the portrait now at the Wedgwood factory. (377)

JOHN TAYLOR

1739-1838

A LADY, name unknown.

Three-quarter length, viewed full, face almost in profile to the right. She is represented standing, her hands clasped before her, one arm resting on a square pedestal to the left. She wears a simple white décolleté gown with narrow blue girdle, the long sleeves tied with blue ribbons; a blue mantle, draped round her hip, is brought over the left arm and covers the pedestal; brown hair, simply arranged. Foliage and cloudy sky in the background.

Water-colour. Oval, $6 \times 7\frac{1}{4}$ in.

Signed and dated 1774.

See *supra*, Miniatures.

(438)

JOHN TAYLOR (*continued*)

MISS HERVEY OF ICKWORTH.

Half-length, viewed to the left. Buff skirt and bodice with wide lace fichu secured at the bosom with a blue bow ; lace cuffs ; large mob-cap edged with lace and bound with blue ribbon and bow over her powdered hair ; her arms folded before her, the left hand holding a book.

Pencil and water-colour. Oval, $7\frac{1}{4} \times 8\frac{3}{4}$ in.

Signed and dated 1787.

(623)

PIETRO TESTA

1617-50

THE ARTIST'S OWN PORTRAIT.

Half-length, viewed to the left, holding a drawing block and pencil before him. Long-sleeved cloak ; hair parted in the centre and falling to the shoulders, beard and moustache.

Plumbago. Rectangular, $11 \times 16\frac{1}{4}$ in.

Pietro Testa, known as ' Il Lucchesino ', was drowned in the Tiber in 1650.

The inscription round the portrait was added after the Artist's death, probably by his nephew Giovanni Testa.

From Sir Thomas Lawrence's Collection.

(459)

JOHANN HEINRICH TISCHBEIN

1722-89

DR. BRILL.

Half-length, viewed to the left, eyes looking full. High-buttoned coat, lawn neck-cloth and cuffs ; his right hand thrust in his waistcoat ; light wig.

Pencil on vellum. Rectangular, $9\frac{3}{4} \times 12\frac{1}{4}$ in.

(488)

TITIAN (AFTER)

THE DUKE OF NORFOLK, 'A YOUNG ENGLISHMAN'.

Three-quarter length, viewed full, face to the left, eyes looking full. Doublet with pendant sleeves, cape and belt; a chain is round his neck, narrow collar and cuffs; short hair. His left hand holds a pair of gloves, his right rests on his hip.

Pencil. Rectangular, $9\frac{1}{2} \times 11\frac{1}{2}$ in.

Probably the Engraver's original drawing.

From Dr. Wellesley's Collection.

(381)

PELTRO WILLIAM TOMKINS

1767-1840

A GIRL, name unknown.

Half-length, viewed to the left, reading a book held in her left hand, her right is raised to her bosom. Brownish dress with white fichu; a veil covers her head and falls down her back.

Pencil, heightened with colour. Oval, $5\frac{1}{8} \times 6$ in. (262)

ZILLA IN THE TEMPLE OF THE SUN.

She is represented in profile to the left, kneeling before a classic altar wreathed with flowers, an urn beside her. Her hands clasped before her, her face lifted and gazing into the rays of the sun from above. She wears a turban, loose robe, and sandals. A column in the background to the right.

Pencil. Oval, $9\frac{3}{4} \times 12$ in.

This is the highly finished drawing for the well-known engraving published in 1790.

(635)

A. E. TOUCHEMOLIN

A LADY, name unknown.

A bust, viewed to the left. Loose bodice and fichu, hair falling in curls to the shoulder. A miniature box and a piano-forte to the left, a book with Italian inscription and a vase of flowers to the right; curtain and tassel as background.

Pencil on vellum. Rectangular, $6\frac{1}{2} \times 8$ in.

Signed and dated 1799.

(464)

CHARLES TURNER

1773-1857

THE DUKE OF WELLINGTON.

Half-length, viewed full, face to the right. Dark coat over light waistcoat, short hair.

Pencil and Indian ink. Rectangular, $8\frac{1}{4} \times 6\frac{1}{2}$ in.

This portrait was drawn in 1845, seven years before the Duke's death. (142)

DIEGO RODRIGUEZ DE SILVA
Y VELAZQUEZ

1599-1660

A MAN, name unknown.

Bust, viewed to the left; the eyes are looking full. Beard and moustache.

Black chalk. Rectangular, $4\frac{1}{4} \times 5\frac{3}{8}$ in.

This drawing probably dates from Velazquez's visit to Italy in 1629.

From Sir Thomas Lawrence's and Dr. Wellesley's Collections. (374)

EUGÈNE JOSEPH VERBOECKHOVEN

1798-1881

A FLEMISH BULL.

Representing a bull wading knee-deep in a stream; a low bank and a tree in the background, a broken fence to the right, on one of the bars of which is the artist's signature.

Pencil. Rectangular, $8\frac{1}{2} \times 5\frac{3}{4}$ in.

Signed and dated 1829. (232)

GEORGE VERTUE

1684-1756

JOSEPH ADDISON.

Three-quarter length, viewed to the left, eyes looking full. He wears a long coat, falling cravat and puffed cuffs, a long curly wig falling to his shoulders. His left hand is thrust in his waistcoat, his right rests on a table beside him, on which

GEORGE VERTUE (*continued*)

is a folded sheet of paper ; wainscoting and a curtain in the background.

Pencil and Indian ink. Rectangular, $11\frac{1}{4} \times 9$ in.

This is the original drawing for the engraved portrait.

From Bishop Percy's Collection. (686)

THE REV. DR. DEREHAM.

Bust, viewed to the right, eyes looking to the left. He wears a cloak and tab collar, hair in curls to the shoulders.

Plumbago. Rectangular, $5\frac{1}{2} \times 8\frac{1}{2}$ in.

Signed, with inscription in Vertue's autograph. (167)

LOUISE ÉLISABETH VIGÉE-LE-BRUN

1755-1842

A GIRL, name unknown.

Bust, viewed to the left. Fichu and mob-cap, hair in curls to the ears.

Pencil. Oval, $4\frac{3}{8} \times 5\frac{1}{2}$ in.

From the Cailleux Collection. (408)

CORNELIS DE VISSCHER

1629-58

JACOB DE BRAY.

Bust, viewed almost full, eyes looking to the right. The shoulders are lightly sketched in, showing a square collar. hair falling in curls about the face.

Plumbago. Rectangular, $8 \times 6\frac{1}{2}$ in.

This vigorous drawing has also been ascribed to Michel Sweerts. (276)

A LADY, name unknown.

Seated, three-quarter length, viewed to the left, eyes looking to the right. She is dressed in striped embroidered bodice and overskirt of dark material, with wide cape-like collar edged with lace and secured over the bosom with a looped rosette, wide cuffs. She wears a triple pearl necklace and bracelets with clusters of pearls in her ears. Her jewelled hands, which rest in her lap, hold a fan with both strings ; her hair is brushed

CORNELIS DE VISSCHER (*continued*)

back from the forehead and confined in a jewelled cap set well back on the head. A column with a curtain and tassel in the background to the left. *The artist's signature is on the back of the chair.*

Plumbago on vellum. Rectangular, 9 × 12 in.

Signed.

A very remarkable drawing from the Hodges and Carrington Collections. (692)

A GIRL, name unknown.

Half-length, viewed to the right, eyes looking full. She wears a long-sleeved bodice with wide collar and cuffs. Her hair, brushed back from her forehead, is confined in a cap set well back on her head. One of her hands, which are folded before her, holds some roses. Curtain in the background to the right.

Plumbago, just touched with colour. Rectangular, 7 × 9½ in.
From the Arthur Kay Collection. (301)

A GENTLEMAN, name unknown.

Three-quarters, viewed to the right. Standing beside a table to the right, on which rests an open book. He wears a long coat covered with a cloak, square falling collar, broad-brimmed hat, hair in curls to the shoulders. His right hand grasps one tassel of his belt, the other is raised in gesture.

Plumbago on vellum. Rectangular, 9¾ × 8½ in.

In the original tortoise-shell frame. (315)

ROBERT VAN VOERST

1579-1636

SIR KENELM DIGBY, after Van Dyck.

Half-length, viewed to the right, eyes looking to the left. Full cloak with sleeves. His left hand rests on his hip, the right raised to his breast. Hair falling in the back to the neck, pointed beard and moustache.

Pencil, heightened with Chinese white. Rectangular, 7¼ × 9¼ in.

This drawing was engraved in Van Dyck's *Iconographie* (1636).

From Dr. Wellesley's Collection. (485)

LUCAS VORSTERMAN

1595-1675

CARDINAL BENTIVOGLIO, after Van Dyck.

Bust, viewed to the right. Soutane buttoned to the neck, square collar; short brown hair, brown beard and moustache.

Pencil and wash on vellum. Rectangular, $6\frac{3}{4} \times 6\frac{1}{2}$ in.

The original drawing for the engraving. (359)

JACQUES CALLOT, the Artist.

Half-length, viewed to the left. Doublet with chain and medal, slashed cloak with wide falling collar edged with fringe and tied with strings and tassel. Hair to the ears, beard and moustache.

Pencil and wash on vellum. Rectangular, $5\frac{1}{2} \times 6\frac{1}{2}$ in.

The original drawing for the engraving. (360)

THOMAS CHARLES WAGEMAN

JOSEPH LOXDALE.

Three-quarter length, viewed to the right, eyes looking full. Wearing a College gown, a College cap in his right hand; white waistcoat and neck-cloth, short light brown hair.

Pencil, heightened with colour. Rectangular, $9\frac{3}{4} \times 6$ in.

Signed and dated 1797. (378)

THE HON. AUGUSTA LEIGH.

Half-length, viewed almost in profile to the right. She is represented leaning on a balustrade, her chin resting on her hand, dressed in a white décolleté bodice with a silk rope girdle. Head-dress, in Spanish style, consisting of a fringe of heavy curls, half-covered with a black lace veil, which falls over the shoulders to the waist.

Water-colour. Oval, $6\frac{1}{2} \times 8\frac{1}{4}$ in.

The poet Byron's half-sister. She was born in 1784, and was married in 1807. This portrait of her is reproduced in 'Byron's Letters and Journals', 1900, vol. iv. (400)

JAMES WARD, R.A.

1769-1859

TEEMORFAIT CARMBORLOF, Aide-de-Camp to the Emperor Alexander I.

Half-length, viewed to the right, in uniform. Two decorations are pinned to his breast. Short curly hair and whiskers, small moustache.

Pencil. Rectangular, 11 × 15 in.

Signed and dated July, 1814.

Drawn by Ward during the visit of the Allied Sovereigns to England in 1814. (694)

THOMAS WATSON

1743-81

WARREN HASTINGS.

Half-length, viewed full, face to the left. Open coat, lace cravat, short hair. His right arm rests on the arm of the chair in which he sits.

Pencil. Oval, $7\frac{1}{2} \times 10\frac{3}{8}$ in. (124)

SIR RICHARD WESTMACOTT, R.A.

1775-1856

AN ORIGINAL DESIGN FOR THE WELLINGTON MONUMENT.

A frieze, measuring $22\frac{1}{2} \times 3\frac{1}{2}$ in., representing a group of classic horsemen with soldiers of Wellington's Army introduced to the left and the right.

Pencil and wash. (597)

SIR DAVID WILKIE, R.A.

1785-1841

SIR WALTER SCOTT.

Half-length, viewed to the left, seated in a high-backed armchair. Black stock, peak collar, a plaid across his breast, a black smoking-cap on his head.

Coloured chalks. Rectangular, $7\frac{1}{4} \times 9\frac{1}{4}$ in. (372)

SIR DAVID WILKIE, R.A. (*continued*)

THE ORIGINAL STUDY FOR 'THE WATERLOO GAZETTE',
or, 'Chelsea pensioners reading the 'Gazette of the Battle of
Waterloo'.

Representing an old man reading a newspaper seated by a
doorway, over which hangs a wicker bird-cage. A baker with
a tray of loaves on his head stands on the left. Nine other
figures are sketched in in the background.

Pen and ink. Rectangular, $3 \times 3\frac{1}{2}$ in.

Drawn in 1817.

This picture was sold by Wilkie to the Duke of Wellington
for 1,200 guineas. (637)

STUDIES FOR TWO GENTLEMEN'S PORTRAITS, names
unknown.

Pencil. Rectangular, $6\frac{1}{2} \times 5\frac{3}{4}$ in. (266)

JOHANN WILHELM WINDER

1696-1756

AN ALLEGORICAL GROUP.

Representing an angel with outspread wings (centre) holding
a book. Three figures are below, the head of a patriarch to
the left.

Plumbago on vellum. Rectangular, $7\frac{1}{2} \times 9$ in. (277)

HAMLET WINSTANLEY

1698-1756

THE COUNTESS OF DERBY.

Half-length, viewed full, face to the right, eyes looking to
the left. She wears a décolleté bodice with overmantle and
full sleeves; hair *en pompadour*, a lock falling on each
shoulder, a crescent curl over each temple.

Pencil. Rectangular, $7\frac{3}{4} \times 12\frac{1}{4}$ in. (550)

HAMLET WINSTANLEY (*continued*)

LADY STANLEY.

Half-length, viewed full, face to the left. She wears a loose décolleté bodice with an ermine wrap over the right shoulder. Her powdered hair, brushed up from her forehead, falls in a long mass of curls over her shoulders. Her left hand is raised to her bosom.

Pencil. Oval, $7\frac{3}{4} \times 6$ in.

Signed.

(562)

RICHARD WOODMAN

flourished 1770-1810

GEORGE WASHINGTON.

He is viewed whole-length to the right, head to the left. In uniform, wearing a black stock. He is advancing with his right arm upon the shoulder of the Goddess of Liberty, his left hand holds a baton extended. Above him is the figure of Fame blowing a trumpet and holding a laurel wreath. In the centre is drawn a map of America, and to the left Benjamin Franklin is seated writing in an open book, upon a page to which Minerva, helmeted, is pointing. Justice stands next to Minerva.

This most interesting drawing was engraved in 1783, and the engraving is described in Mr. Hart's Catalogue of Washington portraits, No. 89. But the engraving, which is of very great rarity (it is not in the British Museum) differs somewhat from this, the original, drawing.

(768)

THOMAS WORLIDGE

1700-66

AN ELDERLY MAN, after Rembrandt.

Bust, viewed in profile to the right, face to the right, eyes looking full. Fur-trimmed cloak, fringed neck-cloth, puffed fur cap bound crosswise with a scarf; small moustache and beard.

Plumbago. Rectangular, $5\frac{1}{4} \times 6\frac{3}{4}$ in.

Signed and dated 1760.

(401)

BB

THOMAS WORLIDGE (*continued*)

A MAN, after Rembrandt.

Half-length, viewed to the left. Buttoned coat, falling collar, a cape over the shoulders and fastened across the breast; high-crowned hat with a plume; curly hair to the ears, beard and moustache. The left hand, raised, holds a pair of gloves, the right arm is stretched forward.

Plumbago. Rectangular, $5\frac{1}{2} \times 7$ in.

Signed.

(272)

TWO ILLUSTRATIONS FOR A BOOK.

One represents the sacrifice of Isaac, the other the god Mars, with Venus appearing to him in a cloud with two cupids.

Plumbagos on vellum. Both rectangular, measuring $5\frac{3}{4} \times 8$ in.

Signed and dated 1735.

(410 and 411)

A SERIES OF FIVE FEMALE HEADS.

Plumbagos on vellum. Ovals and a rectangular, measuring about $5\frac{1}{2} \times 7\frac{1}{2}$ in.

I have not been able to trace the originals of these drawings. Some, possibly, represent American Indians and South Sea Islanders.

(261, 261a, 261b, 261c, 261d)

PHILIPS WOUVERMANS

1619-68

TWO HORSEMEN.

One is represented having alighted from his horse to speak to a group of peasants on the left, the other is viewed with his back to the spectator on the right. Two dogs are lying at his horse's feet.

Pencil and wash. Rectangular, 10×8 in.

Signed.

From the Six Collection.

(259)

THE HAWKING PARTY.

Representing a man on horseback, viewed to the right and looking to the left, holding a falcon on his wrist. He wears a doublet with a poignard at his side; plumed hat.

Red chalk. Rectangular, $6\frac{7}{8} \times 9\frac{7}{8}$ in.

(487)

JOHN ZOFFANY, R.A.

1733-1810

MISS MONTAGUE.

Half-length, viewed to the left. She wears a white V-shaped bodice decorated with a pattern of green embroidery, a thin lawn fichu about her shoulders secured at the bosom with a large dull rose bow. Her hair, brushed up from her forehead, is confined in an elaborate lace mob-cap decorated with small rose bows; a thin jet chain and cross round her neck.

Oils on panel. Oval, $7\frac{7}{8} \times 9\frac{3}{4}$ in.

PORTRAITS OF RICHARD AND MARIA COSWAY

And Engravings after Cosway's Miniatures and Portraits, etc.

RICHARD COSWAY.

Painted by himself, engraved by Bova, 1786. Open letter proof. This state of the plate was unknown to Daniell.

(211)

RICHARD COSWAY.

Painted by himself, engraved by Clarke, 1788.

First state.

(208)

RICHARD COSWAY.

By G. Dance, engraved by W. Daniell, 1811.

(212)

RICHARD COSWAY, engraved by Bartolozzi.

Proof before all letters. This portrait is not in the British Museum Collection.

(213)

MARIA COSWAY.

Painted by Cosway, engraved by Bartolozzi, 1785. Open letter proof. This state of the plate was unknown to Daniell.

(209)

MARIA COSWAY.

Painted by herself, engraved in mezzotint by Valentine Green, 1787.

A very brilliant and early impression, with the Publisher's first address.

(625)

MARIA COSWAY.

A view from Mr. Cosway's breakfast-room, Pall Mall, with the portrait of Mrs. Cosway. The landscape by Hodges, the portrait by Cosway and engraved by Birch, 1789.

(558)

MARIA COSWAY.

Painted by Cosway, engraved by Schiavonetti, 1791.
First state. (206)

MARIA COSWAY, as 'The Milkmaid'.

Painted by Cosway, engraved by Hogg, 1802. (391)

RICHARD AND MARIA COSWAY, as 'Abelard and Eloisa'.

Painted by Cosway, engraved by Thew, 1780.
First state. (210)

RICHARD AND MARIA COSWAY WITH THEIR NEGRO SERVANT.

Painted by Cosway and also etched by him, 1784.
First state. (205)

RICHARD AND MARIA COSWAY.

Painted by Cosway, engraved by Lane, 1788.
Proof before the inscription. This state of the plate was
unknown to Daniell. (207)

'A SMUGGLING MACHINE OR A CONVENIENT COSWAY FOR A MAN IN MINIATURE'.

This caricature, published in 1782, depicts Cosway, his wife, and the Duchess of Devonshire. It is so very rare as to be unknown to all Cosway's biographers. It is reproduced in the new edition of Nollekens' Life. (420)

RICHARD COSWAY AND MARIA COSWAY.

Two excessively rare mezzotint caricatures, published *circa* 1782, entitled 'The Macaroni Painter' and 'The Painter of Macaronis'. The first named was described as 'excessively rare' as long ago as 1828, and the second appears to be quite unrecorded. They are reproduced in the new edition of Nollekens' Life. (42)

LOUISA COSWAY, DAUGHTER OF RICHARD AND MARIA COSWAY (died 1796, ætatis 5).

Painted by Cosway, engraved by A. Cardon, 1797.
ANOTHER IMPRESSION, engraved by John Condé. Unique
proof before letters. This state was never published.
The two impressions are framed together. (696 and 696a)

RICHARD COSWAY. The Sale Catalogue of the 'Entire Collection of Pictures of Richard Cosway', 1791.

This unique copy contains the Original Autograph letter which was written by Sir Joshua Reynolds to Cosway concerning a certain Rubens drawing belonging to Cosway and which Sir Joshua desired to acquire (see page 44 of the Sale Catalogue). This, the Walpole letter and the Gainsborough letter (see *post*), are the only ones addressed to Cosway that I have ever heard of. The Sale Catalogue, too, is of very great rarity. (227)

RICHARD COSWAY'S DRAWING BOOK.

A series of thirty-six engravings, published in 1800. Daniell in his Cosway Catalogue only records twenty-four engravings. Six of the engravings are in two states. (295)

RICHARD COSWAY, 'Raccolta di Disegni Originali'.

A series of engravings published at Florence in 1826. (296)

RICHARD COSWAY. Catalogue of his Engraved Works by Daniell, 1890. *Twenty-one original impressions of some of Cosway's most famous engravings have been added.*

A unique volume. Amongst the additions is the excessively rare portrait of Edward Goldney which Cosway engraved in 1759—it is his earliest engraved work. (216)

THE ORIGINAL ACCOUNT BOOK OF JOHN CONDÉ (the engraver). From the year 1792 to 1821.

This book records (*inter alia*) the sales to various London print-sellers of Condé's engravings after Cosway's most famous miniatures and drawings. It is interesting to note the prices charged by Condé, which were as follows:—

The Prince of Wales (George IV)—4s. ordinary, 5s. in brown, 8s. coloured and 8s. a proof.

Mrs. Fitzherbert—8s. ordinary, 12s. half-coloured, 16s. coloured and 16s. a proof.

Mary Robinson ('Melania')—2s. 6d. ordinary and 7s. coloured.

Madame du Barry—2s. 6d. ordinary and 5s. coloured.

Mrs. Tickell—4s. 6d. ordinary and 9s. coloured.

- Mrs. Bouverie*—4s. 6d. ordinary and 9s. coloured.
Horace Beckford—4s. 6d. ordinary and 9s. coloured.
Mrs. Jackson—4s. ordinary and 9s. coloured.
Andromache and Ascanius—6s. ordinary and 12s. coloured.
Polindo and Albarosa—6s. ordinary and 12s. coloured.
Minerva directing the Arrows of Cupid—3s. ordinary and 6s. coloured.
Queen Margaret of Anjou and her Son—8s. ordinary.
 No coloured copies are recorded.
Docet Amor—2s. 6d. ordinary and 5s. coloured.
Leda—3s. ordinary and 6s. coloured.
Ticket for Signor Marchesi's Night—2s. ordinary.
 No coloured copies are recorded.

Condé also engraved two others of Cosway's portraits—Lady Louisa Manners and Caleb Whitefoord—but neither of these is mentioned in his Account Book.

The volume also contains three very beautiful pencil drawings by Condé, probably original designs for miniatures. (215)

MISS WOOLLS.

Engraved by Dawe in 1773.

First state before Miss Woolls's name was engraved on the plate.

This excessively rare portrait is framed with Cosway's love-letter to Miss Woolls (see *post*). (230)

MISS WOOLLS.

Second state, with the Lady's name added. Published in 1774. This is also framed with the love-letter. (230a)

THE MARQUIS OF DOWNSHIRE, 1786.

Engraved by P. Condé.

This appears to be a totally unknown engraving. It is not in the British Museum, nor is it mentioned in Daniell's Catalogue of Cosway's engraved works. It is probably a trial proof or a private plate, and was formerly in the possession of Condé, the engraver. (194)

THE HON. THOMAS ERSKINE.

Engraved by W. Sharp. Proof before all letters. Full untrimmed margins.

This state of the plate was totally unknown to Daniell—it is not in the British Museum Collection. (392)

THE HON. THOMAS ERSKINE.

Engraved by W. Sharp. Open letter proof before the plate was retouched.

This state was also unknown to Daniell—it is not in the British Museum Collection. (393)

THE VISCOUNTESS CLONCURRY.

Engraved by J. Condé in 1806.

This portrait appears to be entirely unknown. It is not recorded by Daniell, nor is it in the British Museum Collection.

Lady Cloncurry was divorced by her husband in 1807, and the portrait was probably suppressed by Lord Cloncurry.

From Condé's Collection.

DONALD AND JESSIE.

Engraved by Bartolozzi. Published in 1790. Proof before all letters. Unknown to Daniell in this state. (334)

THE HON. MRS. DAMER.

Engraved by Schiavonetti. Proof. (363)

MISS O'NEILL, AS A BEGGAR WOMAN.

Engraved by Agar. First state. (325)

LA CHEVALIÈRE D'EON DE BEAUMONT.

Engraved by Chambars. Proof before all letters. This state of the plate was unknown to Daniell. (394)

A LADY IN THE CHARACTER OF A GIPSY WOMAN.

Engraved by Agar. First state. (326)

IMPROVEMENT.

Published in 1785. First state. (335)

A LADY AND HER DAUGHTER, names unknown.

Proof before all letters. Unpublished and undescribed. Formerly in the possession of Condé, the engraver. (193)

MRS. MERRY, WIFE OF THE ENGLISH ENVOY TO THE
UNITED STATES IN 1803.

Engraved by Cardon. First state. (645)

THE EARL OF CLONMEL, Lord Chief Justice of Ireland.

Engraved by Condé. First state. (649)

GEORGE, FOURTH DUKE OF MARLBOROUGH.

Engraved by Agar. First state, proof before the inscription.

This is a 'private plate', and the engraving was only issued
to the Duke's family and friends; it is very rare.

(709)

FLORA DISPENSING HER FAVOURS ON THE EARTH.

Engraved by Burke, 1812. Printed in colours.

This is entirely unrecorded by Cosway's biographers. (647)

GOLDNEY'S FRIENDLY EPISTLE TO THE DEISTS, 1760.

The portrait of Edward Goldney, which forms the frontispiece
to this volume, is by Cosway, and is his earliest work; it dates
from his eighteenth year. This book is excessively rare.

(710)

MARIA COSWAY. 'Progress of Female Dissipation'. Two
volumes of engravings.

Published in 1800. (297)

LETTERS AND MANUSCRIPTS OF RICHARD AND MARIA COSWAY

RICHARD COSWAY

AN ORIGINAL LETTER, entirely in his handwriting and signed 'R. Cosway'.

This is an extraordinary love-letter (with Cosway's seal) addressed to 'Miss Woolls, Oyster Street, Portsmouth' (1773). Cosway writes to his *Inamorata*: 'Every hour of my existence has been painfull to me since I had reason to expect an answer to my letter, what can be your motive for rendering me so long wretched. . . . I give you my honour I have not slept for many nights. . . . If ever you entertained a friendship for him whose Life and Soul must ever be devoted to you, I entreat you to answer this letter. . . . But if you are inexorable and are determined to put an end to my misery and my Life *by returning the Picture*, I will meet you at Portsmouth. . . .'

Cosway painted Miss Woolls's 'picture' in 1773, and it was engraved by Dawe (see *ante*). The lady became, *pace* Cosway, Mrs. Bullock.

In his 'Richard Cosway, R.A.' (1905), Dr. Williamson records the total disappearance of Cosway's letters: 'A few words may be added as to Cosway's handwriting. In preparing his Memoir in 1896, I had occasion to make a special search for any autograph letters from the Artist, or for any specimens of his signature. I found my task one of peculiar difficulty; and as the result of a prolonged search, *I did not obtain one single specimen of the signature for which I was eagerly seeking*. It is curious to narrate that none of the autograph collectors who form the Society of Archivists seem to possess any autographs of Cosway. I sent a circular letter to every one of them, enclosing an addressed postcard, and I further despatched the same missive to about

150 other collectors. A great many persons did not reply at all to my circular, but of those who did favour me with a letter, not one was able to send me the signature I wanted. Several letters from Mrs. Cosway (*née* Maria Hadfield and afterwards Baroness Cosway) rewarded my search, and some of them were of great interest, *but not a scrap did I obtain of her husband's writing*. Fortunately, I had found in Italy and elsewhere a few items of correspondence to and from the Artist, and had seen a parcel of family papers and deeds, or my work would have been seriously crippled; but the scarcity of the great Artist's signature is a somewhat curious circumstance'.

Framed with Cosway's portrait of Miss Woolls. (505)

RICHARD COSWAY

AN ORDER, signed by him 'R^d. Cosway', appointing Josiah Woolley to act as his Agent and 'bid in' pictures at his sale at Christie's on March 5, 1792. (731)

RICHARD COSWAY

AN ORIGINAL ADMISSION TICKET TO A ROYAL ACADEMY LECTURE, filled up by Cosway and signed by him 'Ric^d. Cosway'. It is dated December 4, 1820.

Cosway died on July 4, 1821—exactly seven months later. (729)

RICHARD COSWAY

AN ORIGINAL MEMORANDUM in his handwriting.

Dr. Williamson records this in his 'Richard Cosway' (page 126):—

'The only scrap of his handwriting in my possession I found at the back of one of his miniatures. It is a note (apparently torn out of an old account-book) reminding him that he has to pay a ground-rent of £19 13s. 11d. to the Duke of Portland, and that it must be paid before a certain date, and at 66 Berwick Street'.

(730)

MARIA COSWAY

AN ORIGINAL LETTER in her handwriting, signed 'Maria Hadfield'.

This is a very long letter, in Italian, addressed to Ozias Humphry, R.A.

Maria Hadfield married Richard Cosway in 1781. (732)

MARIA COSWAY

AN ORIGINAL LETTER in her handwriting, signed 'Maria Hadfield'.
In Italian, addressed to James Northcote, R.A. (733)

MARIA COSWAY

AN ORIGINAL LETTER in her handwriting to General de Paoli,
with the General's reply on the fly-sheet.

Both the letter and the reply are printed by Dr. Williamson
at pages 97 and 98 of his 'Richard Cosway' (1905). Cosway's
portrait of Paoli is well known. (734)

MARIA COSWAY

AN ORIGINAL LETTER in her handwriting, signed 'M. Cosway'.
to Madame la Grange, dated Lyons '*7th Brumaire*' (Oct. 28th),
An interesting letter in which she speaks of Madame Vigée-
le-Brun, Chopin, and other celebrities. (735)

MARIA COSWAY

AN ORIGINAL LETTER in her handwriting, signed 'M. Cosway',
to James Northcote, R.A. (736)

MARIA COSWAY

AN ORIGINAL LETTER in her handwriting to Thomas Erskine.
The letter is dated from Mortimer Street, February 11, 1795,
and mentions Richard Cosway.

Cosway painted the Hon. Thos. Erskine's miniature in 1791,
and a fine impression of the engraving is framed with this
letter. Erskine was afterwards Lord Chancellor of England.
(737)

MARIA COSWAY

AN ORIGINAL LETTER in her handwriting, dated from 31, Edge-
ware Road, addressed to Mr. Scales. (738)

MARIA COSWAY

AN ORIGINAL LETTER in her handwriting, signed 'M. Cosway',
addressed from Paris, March 23, 1802, to Colnaghi.
(739)

MARIA COSWAY

AN ORIGINAL LETTER in her handwriting, signed 'Maria Cosway', to Colnaghi (1809) in reference to Hoppner's portrait of Lord Chatham. (740)

MARIA COSWAY

AN ORIGINAL LETTER in her handwriting, signed 'M. Cosway', dated October 29, 1810, addressed to Madame de Chavagnes, Paris. Relative to the opening of the *Paris Salon*. (741)

MARIA COSWAY

AN ORIGINAL LETTER in her handwriting, signed 'Maria Cosway', to Mr. Menasi, dated December 2, 1820. (742)

MARIA COSWAY

AN ORIGINAL LETTER (of great length) in her handwriting, signed 'Maria Cosway', dated from Lodi, December 2, 1822, to John Taylor, the Editor of the *Sun* newspaper.

An extremely interesting letter relative to the death and burial of Canova. In the course of the letter she mentions that her husband's drawings were said to rival those of Correggio and Parmigiano. (743)

MARIA COSWAY

AN ORIGINAL LETTER in her handwriting, signed 'Maria Cosway', dated May 4, 1824, to Mr. Stanley, directing him to deliver her pictures by Rembrandt and Michael Angelo to Mr. Cosway. (744)

MARIA COSWAY

AN ORIGINAL LETTER, of great length, in her handwriting, signed 'Maria Cosway', dated from Lodi, January 10, 1824, to Mr. Stanley.

A very remarkable letter stating her reasons for leaving England, describing her School at Lodi and concluding with an eloquent eulogy on her husband. ' . . . Mr. Cosway's works have the admiration of all the places. . . . Poor Mr. Cosway forgotten and undervalued in his own Country . . . at Parma they were so astonished to see the Grace and Stile of their beloved Correggio and all said that he (Cosway) had inherited his Soul and Spirit. . . . ' (745)

MARIA COSWAY

THE ORIGINAL MANUSCRIPT OF HER AUTOBIOGRAPHY, which was sent to Sir William Cosway. It is signed 'Maria Cosway', and is dated from Lodi, May, 24, 1830.

This very long and extremely important letter is printed in full by Dr. Williamson in his 'Richard Cosway' (1905), pages 12, 13, 14, and 15. (746)

GENERAL DE PAOLI

AN ORIGINAL LETTER in his handwriting, addressed to Mrs. Cosway.

'HONOURED SIGNORA GOSSIP,

'A Lady, clever as she is beautiful, who is here just now, has lent me the poems of Dr. Darwing (*sic*). In them I have found a note upon your picture of little Lubomirski. My leisure permits me to copy it, and to send it to you with as many good wishes as you deserve. If you have not already got them (the poems), this poet-physician, of no mean talent, is worthy to be in your possession for the justice which he does you in a poem which is now read by almost everyone, for it more particularly treats of a subject with such figures, allegories, and also expression, as are capable of giving life even to the driest bones, and it will therefore always be read in spite of the scathing literary criticism of Dr. Mathius. It is past half-past one, and I have been out expecting the paper to have come to confirm the news, given out for certain yesterday evening, that the fleet of Tolon had had an encounter and been defeated, and that *Buonaparte had been taken prisoner*. If they send him here, one might really say that he must have won the esteem and respect of this nation, so great will be the marks of distinction with which he will be honoured by all, and these to his good and generous soul will be as great a consolation as though he had entered London amid blood and carnage, and at the head of soldiers who might reasonably lay claim to a large share of the glory and honour of the victory. And if after the manner of the Roman conquerors the English should cause him to appear loaded with chains, how many beautiful and generous hands would not break them from off his feet to entwine them round his heart! Ah, fair ones! it is you who have nourished and fomented the passion of the warrior heroes who are the scourge of nations! I fear the post is going.

'A thousand thanks to my good gossip for the letters sent to me. Accept my homage, and believe me ever yours,'

(*Translation.*)

Interesting from its reference to Bonaparte and to Cosway's famous miniature of the Princess Lubomirski. (747)

GENERAL DE PAOLI

AN ORIGINAL LETTER in his handwriting, signed 'PP', addressed to Mrs. Cosway.

'BATH, *March 30, 1798.*

'HONOURED SIGNORA GOSSIP,

'I should have written to Pietris my complaints against you for not having acknowledged the receipt of my last letter, but by good luck in Pietris' letter I found yours, which has edified me, and has altogether disposed me to follow your wise, good, and saintly counsel in these days of propitiation, so that you will no longer doubt of my orthodoxy, although perhaps at this hour the poor Catholic Church may be without a head. But what matter, her dogmas will endure so long as the world lasts, and I believe them by the authority by which she has manifested them, and in this put aside all the doubts which the weakness of the human mind would strive to pass off as arguments to the contrary. The moral is good; whoever recommends it cannot have a bad disposition or be a liar.

'The air of Bath is not so good as that of Clifton. After the holidays I shall perhaps return there from being busy.

'Receive my homage'.

(*Translation.*)

Cosway painted his miniature of Paoli in 1784. (748)

GEORGE STANLEY

AN ORIGINAL LETTER in his handwriting, dated July 16, 1822, addressed to John Thomas Smith (of the British Museum), presenting Cosway's favourite Chairs.

John Thomas Smith gives very entertaining accounts of Cosway in his 'Life of Nollekens the Sculptor'. (749)

JOHN FLAXMAN

AN ORIGINAL LETTER in his handwriting, signed 'John Flaxman' and dated January 12, 1798.

This letter is addressed to Anker Smith, the engraver, and mentions Richard Cosway and James Northcote, R.A. (750)

HORACE WALPOLE

AN ORIGINAL LETTER in his handwriting, signed 'H. Walpole', addressed to Richard Cosway, Pall Mall. It is dated January 30, 1787.

Walpole writes :—

'You have too good an opinion, dear S', of my Antiquarian knowledge; I cannot expound the letters of the ring—but I can send you to the fount of explication, Mr. Astle—nay, I dare say that half of the Initiated of the Society can decypher the letters, tho' they may not be able to read anything else.

'The engraving of the Stone is certainly not Antiquarian but Antique, & contains one of those Chimeras formed of heads of Minerva & Socrates. Our Ancestors frequently adopted Grecian or Roman Intaglios for Seals. I think I have seen somewhere that an Archbishop made use of one of those triple Chimeras, where there was a Mercury too, for an emblem of the Trinity.

'I return the ring, but have retained the Impression, which I will show to the first Wizard I meet.'

There are several references to the Cosways in Walpole's 'Letters'. (751)

THOMAS GAINSBOROUGH, R.A.

AN ORIGINAL LETTER in his handwriting addressed to Richard Cosway, proposing to pay him and Mrs. Cosway a visit 'if they do not expect any other Company'.

Cosway and Gainsborough were next-door neighbours in Pall Mall from Michaelmas 1784 till Gainsborough's death in 1788. (752)

SIR JOSHUA REYNOLDS, P.R.A.

HIS ORIGINAL LETTER to Cosway is described at page 198.

ADDENDA

A XVth-CENTURY SPANISH TRIPTYCH.

This contains fifteen miniatures illustrating the Rosary of our Blessed Lady.

It was brought from Spain in the XVIIth century by a member of the de l'Isle family, an ancestor of mine. (388)

A STUART VOLUME (temp. Charles II) containing a number of original drawings for MINIATURE PORTRAITS.

Plumbagos on vellum.

I believe this volume to be unique. (448)

MINIATURE PAINTING. (Oliver, John). 'An Exact and Compendious discourse concerning the Arte of Miniatura or Limning, and Names, Nature and Properties of Colours.' . . . Sm. 4to. A manuscript of 65 pp. (*Circa* 1640.)

This valuable manuscript contains references to the art of Isaac and Peter Oliver, Hilliard, Holbein, Dürer, Clovio, Raphael, Rubens, Titian, Michael Angelo, Goltzius, and others.

On one of the covers the arms of Mildmay Fane, Earl of Westmorland, are let in from the original binding. The Author's name does not appear, but he was evidently an Artist of no mean skill and taste. He was, however, a cousin of the painter, Peter Oliver, whom he speaks of as being at work at the time of his writing. (62)

JOHN RUSSELL, R.A.

1744-1806

HIS SKETCH BOOK FOR THE YEARS 1759-1762.

This interesting volume contains eighteen pencil and Indian ink portraits of Russell's mother, sisters, and cousins. Some of the drawings are signed and dated. It was acquired from a descendant of the Artist. See Mr. Webb's (Russell's great-grand nephew) letter in the portfolio. (160)

SAMUEL SHELLEY

1750-1808

FRESNOY'S ART OF PAINTING, published in 1783.

This edition of Fresnoy was used by Shelley as a Sketch Book for his miniatures, etc., and contains a large number of his original drawings (including that of H.R.H. the Duchess of Cumberland). It was sold in the Artist's sale in 1809. (168)

DR. WILLIAMSON'S LIFE OF JOHN DOWNMAN.

A unique copy. This volume contains six Original Drawings by Downman, drawn in 1801. It also contains the only original letter in Downman's handwriting that can be traced (there is none in the British Museum).

This letter (January 17, 1808) is addressed to James Northcote, R.A., and solicits his vote at the forthcoming election of Royal Academicians. Downman was elected an A.R.A. in 1795 but, *pace* this letter to Northcote, he was never elected a full R.A. (289)

POEMS BY HUGH DOWNMAN, two volumes, 1808.

These volumes contain beautiful engravings by John Downman. The book is very rare. (561)

SPANISH

XVIIIth Century

A VOLUME OF 108 DRAWINGS by Goya and others.

One of the drawings appears to be a study for an important miniature. (560)

HAMLET WINSTANLEY

1698-1756

THE ORIGINAL SKETCH BOOK used by him when living at Knowsley, under the patronage of James, tenth Earl of Derby. (*See description in volume.*) (529)

CHARLES HAYTER

1761-1835

HIS SKETCH BOOK, containing about 440 drawings (principally in pencil) for his miniatures. Amongst the portraits are those of his son George (afterwards Sir George), his wife and children, Charles Lamb, Lord Nelson, Charles Macklin and Joseph Munden (the actors), Dr. Johnson, etc. (596)

A SERIES OF NINE PORTRAITS in XVIIIth Century costume. Busts, viewed to the left, of Mrs. H. Bouchier, Kitty Comber (Mrs. Stapleton), Miss Strange (daughter of Sir R. Strange), Mrs. Stevenson, George Hayter, and three other gentlemen and a lady, names unknown.

Pencil on paper and vellum. Ovals, measuring about 3 × 4 in. (606)

MARY DELANY

1700-88

HER SKETCH BOOK, containing 89 drawings in pencil and wash. These drawings date from 1739 to 1773, and depict (what were then) the suburbs of Dublin and many of the most famous mansions and gardens in England and Ireland. *All are signed and dated.* One, at least, of the drawings contains her own portrait.

Mary Granville married, first, Alexander Pendarves (in 1718), and after his death (in 1725), Dr. Patrick Delany. Her 'Autobiography and Correspondence' were published in six volumes (1861-2). She was godmother to the Earl of Mornington. Mrs. Delany, in a letter to her sister Anne, wrote: 'Hogarth has promised me to give some instructions about drawing that will be of great use—some rules of his own that he says will improve me more in a day than a year's learning in the common way'. The figures in her drawings certainly exhibit strong signs of Hogarth's influence. (*See typed description in the volume.*) (753)

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